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JOSEPH JEFFERSON

From photo by Morris & Co.



A combination picture showing the handsome interiors of the Lowell Opera House is printed on this page. The auditorium appears in the centre, looking at the stage; on the right of the picture is a promenade, with a smoking-room in the rear, and the beginning of an elaborate staircase of carved mahogany leading to the first balcony is shown; to the left is seen a reception room connected with the auditorium by arches, and running the entire depth of the auditorium. A change in management excuses the calling of attention to this theatre, which is one of the costliest and handsomest in New England. The Lowell is one of the best "show

JOSEPH JEFFERSON.

On the first page of *The Mirror* this week is an admirable picture of America's venerable and most famous comedian, Joseph Jefferson, from a recent photograph by Mortimer, of Chicago. At an age that finds few men either active or able—Mr. Jefferson is in his sixty-ninth year—this great actor, who has delighted succeeding generations, finds pleasure, as he gives it, in an active life divided between the stage and other artistic avocations.

Much of the theatrical season just closed saw Mr. Jefferson on the stage throughout the country in the character of Rip Van Winkle, which his unique ability has made one of the most notable contributions to the theatre. Next season may find him still personating the romantic vagrant of the Catskills, or appearing in one or more of the other roles that are firmly identified with his name. If it were duck-shooting time, we should probably hear from Mr. Jefferson on his Louisiana plantation, where he has for several seasons varied this sport with practice of his art as a painter.

A few weeks ago he was found addressing an art society in Boston, and his lectures, repeated before distinguished bodies in various cities, have of late come to be events that parallel in popularity his inimitable character work in the theatre.

At the moment, and for the warm season, Mr. Jefferson is at "Crown's Nest," his beautiful new Summer house at Belmont's Bay, which has risen quickly and perfectly from the ashes of his former seat at that place. Whatever Mr. Jefferson may be, the good wishes of thousands whom he has entertained will go out to him, with hope that he may long yet be spared to instruct and to amuse.

A VERDICT FOR \$4,000.

On the evening of May 27, 1892, Pauline Marquand, who had just arrived in Louisville, Ky., from Baltimore, with her company to fill an engagement, fell into a hole near Seventh and Main Streets left by a contractor who was erecting a building at that point, and sustained a fracture of her leg. Miss Marquand sued for damages, and the case was tried last week.

Miss Marquand, who appeared on the stand in her own behalf, said that the nature of her injury unfitted her for the line of work in which she has been engaged. Owing to the accident, the injured limb had lost its symmetry, and she could not therefore appear in tights. The jury were out but half an hour, and returned with a verdict in her favor for \$4,000.

THE CAMPBELL CASE DECIDED.

Judge Van Wyck has decided, in the matter of the estate of the late Bartley Campbell, that A. M. Palmer, receiver, shall pay to Mrs. Emily E. Campbell, the widow, \$1,546.32 as assignee of Robert T. Gillett, and to John E. Campbell, the son, \$630.57 as assignee of Emily A. July. The four years' contract made by Mr. Palmer with Harry Kennedy for the production of *The White Slave* is to run only until the close of this season, and Mr. Kennedy is to pay to Mrs. Campbell \$65 a week during the production of the play. All the residue of the estate is to be turned over to Mrs. Campbell. It amounts to about \$15,000.

LOWE BY ARRANGEMENT.

The Tuesday Night Club, of Pittsburgh, presented *Led Astray* at the Duquesne Theatre in that city recently. W. N. Frew, a

prominent citizen, who took part in the performance, was robbed of his pocketbook containing \$50 and valuable papers, and Mrs. Alexander L. McKair, a local amateur in the cast, lost diamonds worth \$2,500. A scene shifter was placed under arrest, but at last accounts, there was no clue to the missing property.

MISHLER'S ORIGINALITY.

Reforms of all kinds have been sought for years, and the tariff reform is now holding in suspense many thousands of people. In the theatrical business there has been very little reform. John D. Mishler, of Reading, in 1886 made a beginning by avoiding all exaggeration about entertainments presented at his theatre, by refusing to do business again with managers who deceived him, by literally fulfilling his part of the contract and making managers do the same, by telling the truth only in his newspaper advertisements, by having clean, comfortable dressing rooms, and complete stage details. Mr. Mishler says:

"It is my duty to know what I am offering my customers. If I don't know I am indifferent or incompetent. How long would any business flourish by recommending inferior or damaged goods? That has been done in the amusement business to the great injury of the profession. Many seem to lie from habit. If an attraction plays to \$1,000, phenomenal business in the town in which it occurs, it is announced as \$1,500. Why? It a man carries one card of scenery, in itself much more than can be used in the majority of theatres, two or three carloads are announced, when the citizens know that it would be impossible to place it on the stage, without an attempt to use it. If a company consists of forty, a very large organization, it is announced as upward of seventy-five. Why? What is the result? The people don't believe the statement unless the house manager has won their confidence by telling the truth. I find it very pleasant and profitable to be truthful in all my dealings. I am not a 'know-all,' but my receipts and no complaints show that I am doing the greatest good to the largest number."

Mr. Mishler's advertisement in this week's *Mirror* is original, and worthy of a careful reading.

A LUNAR EXTRAVAGANZA.

Off the Earth, the spectacular tragi-comic in which Eddie Fay is to star next season, promises to be a big novelty. Messrs. Davidson and Brown are literally sparing no expense in equipping Mr. Gilbert's piece. Business Manager George Bowles says that although a few people have been engaged in England, the major portion of the company will be American.

In Off the Earth, Mr. Gilbert has given play to his prolific and humorous fancy. The first act is laid in our terrestrial ball, but the later scenes, which offer opportunity for fanciful settings, will take the spectator to the moon, which is seen by "earth-light," by way of contrast.

Mr. Gilbert has not only written the piece, but he has also contributed to it seven or eight musical numbers, which are said to be extremely taking. It is not generally known that the actor-author-humorist is a composer of merit and originality, whose knowledge of the scientific side of the art is considerable.

The production of Off the Earth is set down for Sept. 10 at the new Davidson Theatre, Milwaukee. A special train, loaded with newspaper men, will be run from Chicago, and Mr. Bowles says Milwaukee is assured a red letter day.

Lowell and its immediate suburbs afford about 150,000 inhabitants to draw from, the electric lines having within the past year connected these suburbs with the city. The stage has all modern appliances, and is spacious enough for the production of the very largest attractions. There is a direct and broad passageway from the street that enables teams to drive upon the stage if necessary. The firm of Fay Brothers and Hosford is composed of young men who carry on an extensive business in Lowell. Their enterprise will probably give that city a new importance as an amusement centre.

COMING OF THE TOWN.

Ellen Vockey is spending a few weeks in Washington and Baltimore before starting on her Summer tour.

Harry English and wife are spending their vacation at the home of Mr. English, Plymouth Centre, Mass.

Marie Bronton, a sister of Julia Marlowe, is a member of the opera company at the Tremont Street Theatre, Boston.

Robert Taber and Mrs. Taber (Julia Marlowe) will sail for Europe on Wednesday on the *Paris*, to be gone until late in August. Mr. Taber will be Miss Marlowe's leading man next season. Their tour will begin in September, at Columbus, O., under the management of Mr. Stinson.

Manager Harry Jordan, of the Taunton, Mass., Opera House, was in town last week.

Senators P. F. and O'Connor, members of the Lesow Committee, and Lawyer Sutherland, were in a box at the Imperial Music Hall last Tuesday night.

Clair H. Pattee, for many seasons assistant manager and treasurer of the Kimball Opera Company and Corinne, has joined the business staff of Augustus Piton.

The Flams, which the Paulsons have written for "Old Hoss" Hoey, will be produced at the Bijou Theatre late in the autumn. W. D. Mann, manager for the enterprise, has conceived a novel advertising scheme in connection with the production. Edison's kinetoscope and phonograph are to be combined in a reproduction of the principal spectacles and vocal features of the performance, and the instrument will be publicly exhibited in the principal cities prior to the appearance of the play.

Theodore Roberts and Mrs. Roberts (Clyde Harren) will summer on the Pacific Coast. Mr. Roberts, whose remarkable work as the Indian chief in *The Girl I Left Behind Me* is remembered, will take an important part in Fanny Davenport's new *Sardou* play, the season opening in Boston on Oct. 4.

H. C. Miner has recovered in the City Court a verdict for \$1,322.97 against James Stoltz, an undertaker to whom he sold the electrical apparatus of the Eighth Avenue Theatre, the suit having been brought on Stoltz' failure to pay for the same.

Manager Frank D. Heunesay, of Syracuse, was in town last week.

Mrs. Bert Ramsay (Esther Lyons) has been granted a divorce from her husband.

The Lesow committee and 250 members of the Master Steamfitters' Association witnessed the performance at the Madison Square roof garden last Wednesday night.

Frank Colman has signed with E. J. Abram to play in *The Danger Signal* next season, opening Sept. 1. Mr. Colman was with this company the first two years it was on the road, and closed his present contract after considering a number of other offers. He has gone home for the summer.

"The New York Dramatic Mirror," which has long held the lead as a journal of things-theatrical, goes on improving and leaving all others falling in the distance. The *Mirror* is not only newsworthy but honest—both lively and reliable."—*Springfield, Mo., Sunday Review*.

The engagement of Lucille La Verne at Horace's Grand Opera House, San Francisco, has been extended, and consequently she will not join Lawrence Hanley's company at Los Angeles.

Fitzgerald Murphy has sold his Los Angeles weekly, *The Figaro*, and will confine himself to dramatic writing.

Seven women who posed in living pictures at the Lee Avenue Academy, Wilmette, struck last Wednesday because their salaries had not been paid.

Alice Curtis has left the Baker Opera company and joined the New York Royal Opera company in Columbus, O.

Adolphus Mayer, basso, has joined the Baker Opera company.

The receivers of the New York Concert Company (the Casino) have been granted leave by Judge Dugro to sell to Caesar Guggenheim nine first mortgage bonds of the company of the par value of \$1,000 each for \$1,500.

Annie W. Ware has been ill with typhoid fever at her home in Memphis. She is rapidly recovering, and will be in New York in a few weeks.

"The front-page illustrations of *The Dramatic Mirror* are increasingly effective and handsome."—*Boston Ideas*.

Charles D. Hermon has accepted an engagement to sing leading heavy roles in Walter Sanford's melodramatic stock company.

Madeline and Mabel Bouton, who have been visiting Mrs. Oliver Byron at Long Branch, will sail for London the latter part of this month.

Ernest Lawton has signed with Gustave Frohman, and will be a member of the West-End Charley's Aunt company.

The Summer season of the Mandie Hillman company is under way at Gloversville, N. Y. Manager Winthrop G. Snelling contemplates a short visit to Europe.

Mrs. Henry Thomas, of the Academy of Music, Montreal, has arrived in town, and will make her headquarters at the American Exchange.

Estelle Clayton and Katherine Stagg entertained the woman suffragists of the Nineteenth Assembly district at their home last week Monday evening. Emma Steiner at the piano, and Fielding Roselle as a vocalist, assisted in the entertainment. Miss Steiner played "The Woman Suffrage Patrol," composed for the occasion. Alice Devereaux Blake, Harriette A. Keyser, and Estelle Clayton spoke.

Edgar Melis, formerly editor of *Halcyon*, has started a new department at the Packard Dramatic Agency—supplies, transportation, and press bureau. He also represents several prominent German playwrights and has several new plays on hand.

The York Circus went to pieces at Anderson, Ind., last week, and the property was levied upon by employees for salaries.

Clarence Van Deusen and Harry V. Crosson will not renew their lease of the Westfield, Mass., Opera House.

Mayor Gilroy refused to grant a permit for little Alice Connor to pose in the living pictures in the Garden Theatre, the Gerry Society having objected.

"A striking half-tone, beautifully presented, of Marie Burness as Rosalind forms the front page of *The Dramatic Mirror*, issue of June 9."—*Boston Ideas*.

During a drive to Claremont, the other evening, Della Fox lost a diamond brooch in the form of a new moon that cost \$2,300.

Washburn's Circus, when in Paterson, N. J., the other day, was subjected to physicians, who vaccinated everybody connected with the show. A young man who had been with the circus but a few days became ill with small-pox. The car in which he slept was fumigated, his bedding was destroyed, and the other precaution was taken. The show went on to Passaic, but the officials of that town would not let it stop, and so the circus proceeded to Orange. Here a squad of police prevented the show from unloading. The showmen roused the board of health, which held a meeting at four o'clock in the morning, decided against the admission of the circus, and went back to bed. A clean bill of health arrived later from Paterson, and the circus was permitted to unload and exhibit.

A suit brought by Frederic de Belleville against Frederick Harritt, the husband of Clara Morris, for an alleged breach of contract for the employment of the plaintiff as leading man, several seasons ago, was on the calendar of the City Court last week, but before the case was called an amicable settlement was arrived at by the parties, both of whom appeared in court.

Jennie Northern has been re-engaged for Marie Wainwright's company for next season.

Jack Sanford is at the Presbyterian Hospital, Room B, Surgical Department, where he is recovering from the effects of an operation on his hip joint. For many years Mr. Sanford was troubled with what he thought was sciatic rheumatism, but the surgeon discovered that the pain was occasioned by an abscess of the hip joint, and the affection was removed by operation. Mr. Sanford will soon recover from his trouble. Professor McCosh, the celebrated surgeon, who conducted the operation, said that he had never before seen such an opportunity for pain as Mr. Sanford's trouble presented. The abscess was wholly imbedded in the muscles and nerve centers. The surgeon wondered how Mr. Sanford had ever attended to his business.

Palmer Cox's cantata, "The Brownies in Fairyland," was given at "Glenmont," the country seat of Thomas A. Edison, near Orange, N. J., last Wednesday evening. A large semicircular amphitheatre had been erected on the lawn, and the stage was built in the shrubbery. The footlights were a row of incandescent lamps covered with brilliant green, and behind the stage among the trees were many colored incandescent lamps, which made a fairy-like effect. The performance was for the benefit of the First Methodist Church's building fund, and the performers were children of the Sunday School.



Among the newcomers at the American Roof Garden are O. H. Scott, Arthur Earle, J. P. Strickland and George Lyons, comprising the American Comedy Quartette, who render several songs acceptably and do some very clever work.

Hammerstein's living pictures are the chief feature at Koster and Bial's. The vaudeville bill is excellent, and the roof garden is popular.

Mother and Man, a melodrama of maintained popularity, was the only change of bill in the city this week. This play is at Niblo's, and will draw well this week.

The fourteenth month of 1890 begins at the Garden theatre to-night.

Owing to Tony Pastor's desire to be free from business cares during his European trip, his theatre will be closed until his return on July 3.

WILLIAM MORRIS AND ROSEDALE.

It is difficult to place the blame of the unauthorized production of Rosedale at the Grand Opera House of St. Paul, week of June 4. Last week *The Mirror* presented Roberts and Ebert's side of the point at issue. According to Mr. Roberts Mr. Morris was duly notified that Arthur Wallack refused to let him (Morris) have the play, and that Morris played the piece in spite of this notification.

In proverbial parlance, there are two sides to every story. After reading what Mr. Roberts had told a *Mirror* representative Mr. Morris went before a notary public in Ramsey County, Minnesota, and made an affidavit that four telegrams and a letter marked Exhibit "E" embrace the entire correspondence appertaining to the legality of producing the play of Rosedale at St. Paul, Minn., during the week of June 4.

Copies of the telegrams and the letter in question have been duly forwarded to *The Mirror*. In the first telegram Mr. Morris asks Roberts and Ebert what royalty he would have to pay to produce Rosedale in St. Paul. In answer to this Roberts and Ebert telegraphed, "One hundred and twenty-five." Five days later Mr. Roberts sent Mr. Morris a telegram which reads, "Wallack says impossible at that price. Did my best."

It would appear from the last telegram that Mr. Morris agreed to pay the required royalty, for in reply to the telegram from Mr. Roberts he wired: "Instruct Wallack to express Rosedale. Collect Grand Opera House, St. Paul."

In the letter referred to above Mr. Roberts informs Mr. Morris that he had wired and supposed the MS. would be forwarded that day. There is a postscript to the letter which conveys the information that there is good printing for Rosedale.

The Mirror does not wish to express any opinion in the case, as it is likely to be the subject of litigation, but it would certainly appear that Mr. Morris did not present Rosedale with any piratical intention.

THE SAengerfest.

New York is full of music. In the torch-light parades on Friday night there were too many men in line. They included the members of local singing societies and singers from North, South, East, and West who had come to New York to participate in the monster Saengerfest now in progress at the Madison Square Garden.

The first concert took place on Saturday evening under the direction of Carl Hein, official musical director of the New York federation. Introductory speeches and addresses of welcome were made by William Steinway, Governor Flower, and Major Gilroy.

The concert on Sunday afternoon brought out for the first time the visiting singers who competed for prizes. The names of the successful societies will be made known at the monster picnic to be held at Ulmer's Park, Gramercy Park.

The Sunday evening concert was under the direction of Frank Van Der Stucken, musical director of the Arian Society. The soloists were Mme. Materna, Maud Powell, and Signor Campanari. The chorus consisted of the united singers of New York and vicinity. There were 150 pieces in the orchestra.

Last evening's concert was under the direction of Heinrich Zoellner, musical conductor of the Liederkranz. The soloists were Lillian Russell, Mme. Tasyay, Emil Fischer, and Arthur Franklin.

Yesterday's matinee was devoted to a prize singing contest of the choruses of the second class, including the town confederations of Philadelphia, Brooklyn, Newark, Baltimore, Albany, Trenton, Troy, and Hudson County.

A NEW VARIETY CIRCUIT.

Tony Denier has become president of the Interstate Amusement Association, lately incorporated at Springfield, O., and now ready for business, in Chicago, Ill. The capital stock is put at \$1,000,000. The objects of the association are: To build up a circuit of variety theatres, comprising houses in every important city. The circuit will consist of Boston, New York, Brooklyn, Philadelphia, Baltimore, Washington, Buffalo, Detroit, Pittsburgh, Cleveland, Cincinnati, Louisville, Chicago, Milwaukee, St. Louis, Denver, San Francisco and Portland. With a circuit of some twenty theatres, a performer can be assured of an engagement of forty or more weeks' duration.

SIMPLICITY AND REPOSE.

Having recently witnessed several theatrical performances, I am prompted to consider the potent elements of simplicity and repose in the art of acting.

There is not one single factor which signifies either success or failure in all the phases that constitute good or bad dramatic art, that is so much misapprehended and misunderstood as the elements of simplicity and repose. We have in our so-called American dramatic art two schools—the suppressed or colloquial, and the pronounced or demonstrative. Both can be thoroughly legitimate and based on artistic proprieties, and both can be thoroughly distorted and inertistic. Only keen discrimination of the laws and principles of art will enable us to appreciate which is right and which is wrong.

We will consider simplicity first. Sincere simplicity, resulting from a knowledge how to husband your forces, based on the principles of economics of art, is a most potent element in acting—imparting to it a tenacious magnetism which an audience cannot and does not wish to resist. Duse and Salvini are the highest exemplifications of this power. On the other hand, we have many examples of actors who are sincerely simple—not because they are economizing a nervous expenditure in their methods of art, but because they have nothing spontaneous to reveal.

It is not sufficient or adequate to be simply sincere. The greatest and smallest actors may have that element in common, the difference existing in the fact that the great actor's sincere simplicity is pregnant with suggestiveness of reserved force and magnetism, while the small actor's sincere simplicity is barren of force and imagination, stamping it as stale, flat and unprofitable. The former possesses the consciousness of inspirational power, while the latter betrays the sad realization of dwarfed intellectuality.

The artistic simplician exemplifies the most natural of all schools of dramatic art. No orotundity of voice, no redundancy of gesture, no super-refinement of elocution, no idle subtleties of fancy in place of the true thought and feeling and firm grasp of execution. Ah, simplicity is indeed a great factor in acting, for a great simplicity has a world of thought and feeling behind its modest front.

As for repose, it is even greater as a culture than simplicity, revealing a source of infinite force and variety. There is no greatness in art without greatness of repose. There is no Forrest or Booth without it. From its very greatness it is easier to discriminate between true and false repose than between great and small simplicity.

True repose is a most convincing element in acting, while its substitute is but a shallow mockery. The repose of a great actor always suggests a tremendous reserve force, a great self-control of passion irradiating his impersonations with the irresistible fire of magnetism, and mellowing them with the persuasive pathos of emotion. False repose is as quiet and unconvincing as a dried herring.

If an actor is not endowed with fire, with emotion, with a strong dramatic instinct, how is it possible for him to convey the impression of a strong repose? He may have the repose of absence of force. The latter suggests feebleness; the former vitality. The one is stagnation; the other life. And when both are in action the talents of the actor is like the wobbling partridge in the field, while the talented one is like the majestic eagle in mid air.

To paraphrase the famous words of the great orator: Action! Action! Action! let us exclaim Action! Simplicity! Repose!!! *Summa-Bona.*

AN ACTOR STARS HIMSELF.

Clyde Hess, who had been out of a professional engagement for some time, and who had lately returned from a surveying expedition with a Southern Pacific Railroad party, attempted suicide in the Auditorium saloon in San Francisco recently.

Hess' wife, Emily Althea, had on the same morning gone with Jay Ruiz's Uncle Tom's Cabin company, to play *Topsy*, and her husband is supposed to have been despondent over his own professional misfortune. He had been drinking with friends, and while at the bar in the Auditorium with Mortimer Snow and Eddie Peters he drew a dagger and without warning stabbed himself in the left breast.

Hess was taken to the Receiving Hospital, where, after he had sobered, he stated that he did not know why he made the attempt upon his life. The dagger punctured the left lung, and Hess bled inwardly. At first no hope for his recovery was given, but the next day the surgeon drew thirty-two ounces of blood from his chest cavity and his chances were improved.

Hess is the son of C. D. Hess, the operatic manager, and is aged thirty-two. He went to San Francisco with his father in a business capacity in 1880, when the Hess Opera company played at the Orpheum, and remained after the company returned to the East. He had played with several companies on the coast.

PETE BAKER NOT TO STAR.

Pete Baker, the well-known and popular German dialect comedian, has abandoned his starring tour, under his own management, for next season. Mr. Baker is open to offers and will entertain reasonable propositions. All communications should be sent to him in care of the Lyceum Theatre, Cleveland, O.

If you want playbooks, photographs, or popular songs send stamp for catalogues to Supply Department, New York Dramatic Mirror.

OBITUARY.

M. M. Gutstadt, manager of the Lyceum, Ithaca, N. Y., has arrived in town.

Thomas E. Murray's tour with Major O'Hagerty will open on Sept. 15.

Eugene Rock, manager of the Opera House, Youngstown, O., arrived in New York last week.

E. M. Martin, manager of the Opera House, Pine Bluff, Ark., has arrived in town.

Hayes and Company have engaged the Imperial Trio for the Kid next season.

Marie Carolyne has not signed to go with the Juggernaut next season as was announced.

Emmet Corrigan is spending the Summer at Set Cottage, Pennsville, N. J.

Willie Young will be R. B. Mantell's stage manager next season.

W. Warner, Sr., will be a member of W. H. Crane's company next season.

Annie Caldwell has signed with George Thatcher for next season.

Madelaine Bouton, who replaced Julia Arthur in A. M. Palmer's stock company after Miss Arthur left that organization last season, has signed with Mr. Palmer for next season. While abroad this Summer Miss Bouton will visit her uncle, Mr. Paul T. Willis, in London, Eng.

Manager Frederick Hooker, of the Lee Avenue Academy of Music, Brooklyn, denies that the women that posed in "living pictures" at that theatre had any trouble about getting their salaries. They were paid and released because "living pictures" did not pay there, it being claimed that Brooklyn's atmosphere is too pure for such entertainment.

"Friends" is the title of a descriptive motto song by Murray Woods, sung successfully in Boston lately.

George W. Wilson has been engaged to play Nathaniel Heyry in a Shore Acres No. 2 company.

Comedian William F. Hoy left Quicksilver for this port on the *Luxaria*, which is due here on Friday, accompanied by his manager, W. D. Mann.

Judge Dittenhofer made an argument in favor of the Dramatists' Bill before the Committee on Patents of the House of Representatives last Friday.

Charles L. Young will rest in the country during the Summer. He will next season herald *Inez Meeker* in *The Prima Donna*.

William A. Rogers, general manager of the Chicago Theatrical Exchange, says that enterprise already has between 200 and 300 houses on its books, including over thirty week-end city houses, that the Exchange represents more houses in New York than in any other State, and that it is looking time as far East as Massachusetts and Maine.

Rhea's company will include W. S. Hart, Ferdinand, M. L. Alsop, Robert Conness, Leslie Waldron, and Margaret Whittaker. Two new plays will be added to her repertoire. In one of these Rhea will impersonate Bonaparte as a youth, the scene being laid at the military school where he received his early training.

Herbert Cawthon, the Irish comedian, who stars the coming season in his new play, *A Cork Man*, has been very busy engaging people for his new piece. Mr. Cawthon leaves for the West in a few days, where he expects to put in the Summer fishing and resting. Mr. Mitchell, his manager, will remain in the city until the season opens, looking after the business of the company.

Edmund Collier will open his season at the Star Theatre, this city, on August 27, for two weeks.

Eleanor Barry retired from the east of Sam'l of Posen on Saturday, June 16, on account of illness. She was taken to the Roosevelt Hospital, where a successful operation was performed upon her.

Two new melodramas, said to be of unusual strength, may be seen next season. One is called *A Piece of Steel*, and deals with the Carnegie steel works; the other is entitled *The Voice from the Dead*, the great effect being where a murderer is denounced by means of a phonograph. Roberts and Ebert are interested in the plays, which were written by John Reinhart and A. P. Sellman.

Mr. Barnes of New York will open the regular season of Hamlin's, Chicago; Hagan's, St. Louis, and the Grand Opera House, Kansas City. R. Paton Gibbs has been engaged for the character of Danville in the play.

The Baker Opera company closed its season on Saturday in Detroit. The management owes the company nearly three weeks' salary. Affairs are said to have been loosely conducted, and a woful lack of system and judgment is alleged to have caused the early closing.

James K. Hackett opened a Summer stock season at the Queen's Theatre, Montreal, last night.

Ted D. Marks has opened a branch office at 40 Strand, London.

Harry Gifford, who whistled himself into fame in *A Trip to Chinatown*, is soon to fill a London engagement.

Minnie Seligman-Cutting won the suit last week which was brought against her by Henry C. Miner for \$100, which represented the printing and advertising expenses incurred in preparing for the production of the plaintiff's play of *Lady Gladys* at Newark.

Mary Timbers will be the leading heavy lady in R. B. Mantell's company next season.

J. W. Carter's scenic production, *The End of the World*, will open season on Sept. 4 at Findlay, O. John Lowlow, connected with Robinson's Circus for years, is peculiarly interested in the venture, which is being backed by the Chicago Theatrical Exchange.

Klaw and Erlanger report a splendid line of bookings for their Southern theatres.

Lillian Harper has been re-engaged for Archie Boyd's Country Squire company.

Elmer Grandin's new melodrama, *Slaves of Gold*, will be produced elaborately by William T. Fennessy, of Cincinnati. Mr. and Mrs. Grandin (Eva Mountford) will play the leading roles, and the company will include John T. Burke, William B. Arnold, Al Beeley, Franklin Hurleigh, Gerard Anderson, William E. Courtenay, Frank Melrose, Harry Bradley, William Lebb, Ida Vallance, Lizzie Creese, Anna May Fields, and little Florence Fields.

Anna Keefer is praised by the Kansas City Times for her work as the spinster in *Baby*.

Minnie Dehn will return to her family home and henceforth be known professionally as Marion Riddell.

Marco Elmore will play the part of a young Irishman in Frank Ruby's new play, *Shaft No. 2*, next season, and James F. McDonald has been engaged for the opposite part.

Hiram H. Foreman has been re-engaged for his original role of Hemingway, the villain, in Richard Golden's *Old Jed Prouty*.

L. B. Cool, of Canton, Ohio, and A. Frothingham, of Scranton, Pa., arrived in town last week. They will make their headquarters at Klaw and Erlanger's Exchange.

The following have been engaged so far for Rosedale: Joseph Haworth, M. A. Kennedy, Charles Abbott, Mary Barker, Maud Haslam and Lillie Burke.

Lillie Swain has received an offer from William Seymour to play the part of Puck in the production of *A Midsummer Night's Dream* at Saratoga.

Doctor Schiller, the major domo of the Rosedale, will arrive in New York next Thursday week.

Governor Hogg, of Texas, accompanied by a staff of about twenty-five prominent Texans, is in New York, and is making sightseeing tours of the places of amusement under the escort of Colonel A. B. de France.

The next tour of Robert Downing will be under the management of W. D. London, and will open at the National Theatre, Washington, D. C., on Aug. 27. The repertoire for the season will include *The Gladiator*, *Richard the Lion-Hearted*, *Imogen*, and *Damon and Pythias*. Cambello, the champion swordsman, has been engaged for the arena combat in the *Gladiator*. Mr. Downing has under consideration a play for Eugenia Blair (Mrs. Downing) of strong historical and dramatic interest, by A. K. Haven, author of *Josephine*.

Augustus Pitou and Colonel Alfred, authors of *Across the Potomac*, have just finished rewriting that play, and it will go out next season better than ever. Among other changes, the authors have written in two comedy scenes, for which the Metropolitan Printing Company are turning out lithographs. Julia West, who has been engaged to play the soubrette part next season, will sing two new songs, written by Charles Graham.

C. W. Vance, formerly stage manager for Lawrence Barrett, John McCullough, Thomas W. Keene and others, will act in that capacity for James O'Neill.

Madlyn Arbuckle has closed with Mrs. John Drew, and gone to Washington, N. Y., on the St. Lawrence, for a season's fishing.

Franclyn Hurleigh left town on Saturday for his home in Rochester. He will later go to Canada for the Summer.

W. D. Botts is organizing a stock company to play an engagement of four weeks at the Atlantic City Opera House. They will have a repertoire of three pieces, and play three nights a week.

The San Francisco papers praise Amy Lee, who is in Edward Harrigan's company for the Summer. Miss Lee, with Frank Dunn and P. Aug. Anderson, will begin their season in *Pass Ticket* on Oct. 1. Manager J. M. Ward reports their time as nearly all booked in the large cities.

Master Alfred Waite, a product of Harrigan's theatre company the past two seasons, has been secured for the *Bad Boy* in *Old Jed Prouty*.

William Lawrie, for the past three seasons with Thomas Q. Seabrook, has been engaged for *A Country Sport*.

Romantic Belle Price and Will Nichols Smith were married at Clinton, Mo., by Rev. J. P. McCullough, on June 20.

James R. Adams is in town. He says his pantomime play, *A Crazy Lot*, will be equipped with special trick scenery now being made by Blakeslee and Thomas, of New Haven.

The W. V. Ranous company, under the management of H. R. Corbett, will begin its Summer season at Hoosick

THE USHER



Mr. Palmer, who arrived from England on Saturday, looks remarkably well. His cheeks are brown and his eyes are bright. The trip abroad has put him in fine fettle for the active and important season he has planned.

The *Mission* has announced the plays that Mr. Palmer will produce next season, and that to found little worth buying on the other side. He has appointed an agent in Paris, however, to keep an eye out for novelties, especially those suitable for the light productions at the Garden Theatre.

While in Paris he had a pleasant interview with Jules Claretie, director of the Comédie-Française. Claretie's play, *The American*, is in Mr. Palmer's hands. The author has written many American characters in his works and plays, but strange to say he has never been in this country nor does he speak or understand a word of English. He promised Mr. Palmer to come over to reinforce *The American*, when it is done here; indeed, he expressed great eagerness to do so.

Mr. Palmer tells me that his London offices were as crowded with American actors during his stay there as his headquarters in this city generally are.

His passage across in the *Paris* was a succession of fogs and gales, and he says that he is heartily glad to see a blue sky again. He almost forgot how the sun shone during his sojourn in the British metropolis.

Wood comes from London in the form of special correspondence to *The Mission* that Charles Frohman has secured The Masquerade in spite of a previous arrangement between Mr. Jones and Mr. Willard whereby the latter was to have the American rights to the play.

My correspondent has been misinformed. I happen to know that Mr. Willard had *The Masquerade*, and that the only reason why Mr. Frohman is now able to get it is because Mr. Willard voluntarily relinquished the American rights. He did this because the producer demands a large outlay and as he could not utilize it until a year from next Autumn he preferred to let it go.

Then Daniel Frohman made a bid for it, with a view to doing it at the Lyceum. But he backed out also, and then his brother Charles acquired the rights.

A so-called "stock" company finished a two-weeks' run at the Bijou Theatre in Newark last Saturday.

From beginning to end the repertory was composed of printed plays, including *Forget-Me-Not*, *The Painter's Wife*, *Mixed Pickles*, *The Private Secretary*, *Hazel Kirke*, *The Wings of Sin*, *The Blue* "at the Gray," and others.

The manager's excuse for stealing other man's property is that the times are so hard he cannot afford to pay royalties. On the same principle, highway robbery and burglary would be excusable on the part of any citizen who finds his regular business dead.

At the Stone Opera House in the same house a stock season began last night with a production of *Our Boarding House*. It may be that Managers Clark and Deacon have secured the piece and the others they attempt by legitimate means, but in view of the recent theatrical outrages in Birmingham they might do well to know their authorities.

Judge Slack has granted Sandow, the strong man, a permanent injunction restraining Irving Montgomery permanently from using the name Sandow in connection with his exhibitions.

The *Mission* exposed Montgomery, and demanded the injunction some time ago, at which time some of the San Francisco newsmen were inclined to champion the lagus knight.

Sandow, by the way, is touring California with a company of his own and is meeting with immense pecuniary success everywhere. He will travel with the same combination, considerably enlarged, next season.

The San Francisco *Examiner* has been trying to "quash" Edward Harrigan's engagement there because he is playing at Mr. Hayman's California Theatre.

The *Examiner* printed an alleged New York dispatch before Mr. Harrigan's opening which asserted that understudies were to play the principal characters, and that the company was made up of "ballet girls, stage carpenters, song-and-dance men and amateurs," all the leading members having deserted.

The ends to which the *Examiner's* malicious enmity to Mr. Hayman goes nowadays is absurd. It cannot be especially injurious, for the motive of the systematic and unscrupulous attacks is transparent.

Mr. Hayman may not be the most popular

manager in America, but the *Examiner's* wholesale abuse entitles him to respect.

1,200 ANSWERS.

"From my small ad. in your valuable paper of last week I have received upwards of 1,200 letters in response to it. Can anyone ask, does it pay to advertise in *The Mirror*?"

O. W. Haywood.

NEW YORK, June 21, 1894.

THE BISHOP "STICK."

J. G. Cantrell, *The Mission's* correspondent at Nashville, sends an account of the Cheatham-Thompson wedding, from which it appears that the officiating bishop was not altogether a success.

The ceremony took place at the Plater residence, on Vauxhall Street. A miniature chancel of flowers had been arranged, which was illuminated by candles in silver candleabra.

The bridal party was led by the six ushers, Frank B. Togg, John C. Bunt, John Demoville, James G. Cantrell, N. D. Richardson, Jr., and Claude Christopher. The ushers were followed by Bishop Charles J. Quintard. When the bishop had taken his stand at the altar, the maid of honor, Florence Cheatham, the bride's sister, entered alone. After her came the bridesmaids, Miss Plater and Miss Church. Then came the bride, Katherine Smiley Cheatham, better known to the profession as Kitty Cheatham. She wore a dress of heavy white duchesse satin with a doublet pleated chiffon, and from her hair gleamed the diamond tiara presented by the bridegroom. The bride was followed by her mother, Mrs. Frances Cheatham, her aunt, Mrs. Thomas Plater, and Mrs. Stanley Fleetwood. William Henry Thomson, the bridegroom, and Richard Plater his best man, met the bride at the altar.

Bishop Quintard began to read the ceremony from a white prayer book which the bride had carried. At first it appeared that he was not familiar with the service. There were frequent pauses and hesitations, and some of the questions were not asked properly. The bridegroom, however, knew the service, which was that of the Church of England, and by his aid the end of the service was finally reached.

The ceremony, however, was so unsatisfactory, that Dr. J. D. Barnes, of the Methodist Episcopal Church, was called in and a marriage in proper form was solemnized upstairs in the presence of the immediate members of the family.

The friends of the bishop assert that he had been suffering lately with rheumatism, from which he could only obtain relief through morphine. It was explained that at the time of the wedding the drug had taken unusual effect.

A reception followed the ceremony, and supper was served in the dining room, which was very tastefully decorated. Mr. and Mrs. Thompson have sailed for Europe. They will take up their permanent residence in Liverpool, Mr. Thompson being a member of a prosperous cotton firm in that city.

PRIMROSE AND WEST'S BIRTHDAY.

"Primrose and West will have something notable in minstrelsy next season," said Joseph P. Harris, manager for this firm, to a *Mission* man yesterday. "They propose to put out a great company that will number seventy performers, and these performers will all be leaders in their lines on the mineral stage."

"Forty of these will be whites and thirty will be blacks. The enterprise will make necessary two grand first-parts, two handsomely uniformed military bands, and in fact two sets of features throughout. There will be two stage managers, two electricians, two mechanics, two musical directors, two stage carpenters, two masters of transportation, and two carloads of special scenery."

"The first-part will surpass anything of the kind ever attempted. Minstrelsy as it was and minstrelsy as it will be illustrated. And the company will deserve minstrelsy in a fashion to discourage imitation and dismay would-be rivals."

"The reason for carrying forty whites and thirty blacks is to present to the public for the first time on the stage a full exposition of minstrelsy from its birth to the present time. This will be done in two distinct performances, but by one company and for one price of admission."

"The contracts for the painting of the special scenery and the making of the mechanical effects to be used," concluded Mr. Harris, "were let to-day."

GUED FOR HIS FARE DANCE.

Barry Johnston, who was with Harry Leighton's company at St. John's, Newfoundland, says he had to sue Mr. Leighton for his return fare to New York. Says Mr. Johnston: "Mr. Leighton agreed to pay fares to and from St. John's. After playing leading business with him for five weeks I gave the usual two weeks' notice that I would leave the company at the end of the seven weeks. But when I was about to return to New York, and I asked for my ticket, Mr. Leighton refused to give it to me, saying that my leaving the company deprived me of my title to it. I took the matter to court, and I finally won the case, Mr. Leighton having to pay my fare and the costs of the suit."

A city marshal made an ineffectual attempt to attach the box-office receipts of the English Opera company at the Grand Opera House on June 16, for a debt owed by William Rosenbach, the manager of the company. The marshal was shown a paper according to which Manager Rosenbach had transferred his interest in all the box-office receipts to S. Koppel, and the marshal was thus unable to accomplish his purpose.

The ends to which the *Examiner's* malicious enmity to Mr. Hayman goes nowadays is absurd. It cannot be especially injurious, for the motive of the systematic and unscrupulous attacks is transparent.

Mr. Hayman may not be the most popular

PROFESSIONAL DOINGS.

Loie Arnold is still confined to her bed as the result of a serious surgical operation, and it may be three weeks before she can leave the house.

Eloise D. Morgan may join the Bostonians forces next season.

Paul Scott is spending his vacation at Atlantic City.

Adelaide Randall made a gratifying success in *Cavalleria Rusticana* at Atlanta recently, in addition to her satisfying work in comic opera.

Morton Baker, of the Mantell company, and his wife, Helen Baker, arrived from Europe last Sunday.

Frank Murray is back from Chicago and is to be seen daily in his usual haunts.

John G. Ritchie, who manages the Alabama company, is in the city making bookings for next year.

Jacques Rosenthal left New York for Chicago last Sunday week.

John P. Carroll has signed for the Bobby Gaynor company for next season.

The following have signed to go with Milton Nobles next season: E. J. Summerfield, Della Clarke, Charles Willard, Ella Soother, Annie Buckley and Henry Pierson.

George H. Walker, manager of the Opera House, San Antonio, Tex., and other houses, recently presented W. A. McConnell and W. B. Seesland with a handsome gold-headed umbrella each as a token of his appreciation of their bookings this season.

E. J. Connally will spend the summer at St. James, L. I.

Aubrey Boucicault may go with Rose Coghlan next season.

Charles Abbott has been engaged for Rose.

Matt Leland has assumed the management of Charles Cowles in *The Country Merchant*, the tour of which will begin on October 1.

Emma Ince, who is playing an English engagement, is said to have made a hit on the London music hall stage.

Vernona Jarman closed her engagement at the Casino on Saturday night and will sail for Paris. It is said that she will head a burlesque company next season.

Mildred Holland has been engaged to play the leading part in J. C. Dixon's play *The Dagger and the Rose*.

The Metropolitan Job Printing Company has received the contract for all of Tim Murphy's printing. It is interesting to note in the connection that Mr. Murphy, who is a trained artist, has made all the designs himself.

Genevieve Beaman, leading lady of the Alabama company, sailed for Genoa on the *Fulvia* last Saturday.

Warren Coules contradicts the assertion that he had charge of the bookings of the Tonic Theatre at St. Joseph, Mo. Mr. Coules while in this city represented the Rock Island Railroad only.

George H. T.ader has been re-engaged for next season to play Charley in *Charley's Aunt*.

Arnold Reeves has been engaged for the leading heavy part in *In the Name of the Law*.

Jay H. Sinsky is singing Charles Graham's latest song, "I Wish You Had Told Me So," at Terrene Garden.

Harry Standish, acting stage manager of The Young Show, was thirty-six years old on Tuesday last, and after the evening performance at the Casino the event was celebrated at his residence, No. 175 West Forty-fifth Street. Among those present were Ludwig Engländer, Seymour Hess, Mrs. Hess, Lucy Daly, Jessie Carlyle, George W. Ledner, William H. Dunlevy, Gus Pixley, Quincy Boone, and Clifford Rose.

Mabel Bouton has signed for next season with E. S. Rice, and will play straight parts in his new production to be brought out at the Garden Theatre.

J. H. Gray will continue as manager of the Lower Opera House, Willimantic, Conn. His regular season closed on May 1 with Al. G. Field's *Minstrels*, and the next season will begin on Aug. 15.

The Packard agency has engaged persons for the Ivy Leaf and for *Comedy and Co.'s* companies.

Allie Heywood in Edgewood Folks will open the following new theatres next season: The Opera House, Anna, Ill., the Opera House, Carbondale, Ill., and the New Music Hall, Metropolis City, Ill.

The Denver Sun says: "Harry Corson Clark has an extensive membership among leading societies. He is a member of Minnesota Lodge, No. 44, R. P. O. E.; Edwin Forest Lodge, Actors' Order of Friendship; Actors' Fund of America; Actors' Amateur Athletic Association of America, and is also an honorary member of the Twin City Athletic Club."

The New York Dramatic Mirror is the brightest, newest dramatic paper published in the United States. It is a journal entirely devoted to dramatic doings and is invaluable to the profession, managers, and persons interested in the theatrical business. The Mirror has a larger sale in this city than all the rest of the dramatic papers." —*Advertiser*.

Joseph J. Dowling and Myra L. Davis were married at Coronado Beach, Cal., on June 16, by the Rev. L. H. Hartley. The newly-wedded pair will spend their honeymoon at that resort.

Cyrion C. Miller, who has just had two successful operations performed on his nose, will spend the next three weeks in the North Mountains.

Warren D. Lombard has been engaged for the summer as principal harpist of the Academy of Music Opera company, at Atlantic City, N. J.

PENITENT NOVITIATE SIMULATES REFRESHES	Body Bath Dressing
Instituted by eminent Physician especially. WITH RECOMMENDED AND ORGANIC AVOID SUBSTITUTIONS.	
Salve, 25 PORTIONS and AUTOPHYSIC of Calamine.	
MARIANI & CO., 62 West 14th St., New York.	

Sydney S. Toler, of the St. Felix Sisters company last season, has signed with Chase and Mills company.

James O'Neill came to the city on Friday to meet his son, who returned from school in Ohio. He went to New London on Saturday.

Joseph D. Rogers and Rosetta O. Armbruster, daughter of the well-known scenic artist, Max Armbruster, of Columbus, O., were married last week in that city.

J. M. Coe, manager of the Opera House at Pensacola, Fla., is in the city.

Lucy Schuld received a present of a diamond ring from her friends on her birthday last week. Miss Schuld will spend the summer in the mountains.

Madge Deane has been specially engaged for *Vuur Bril*, or *The Evil Eye*, which Edgar Strakosch's Come Opera company produced last Monday evening in Washington at Albanga's Grand Opera House. Miss Deane plays Marie, the principal soubrette part.

John W. Vogel denies the report that he will not be with the Al. G. Field Minstrels next season. Mr. Vogel has been re-engaged for his fourth year with that organization.

Maggie Leland has been engaged by Rosenquist and Arthur for *Sue jeans*.

Louise Blanchette of Agnes Herndon's company will pass the summer at Bath Beach.

The tent of Reynolds' Circus blew over during a severe storm at Faribault, Minn., last Wednesday evening, injuring fifteen persons. Nels Nelson, of Faribault, was fatally hurt, being struck by the centrepole. The circus was damaged about \$5,000.

Harry Mainhall and Charles D. Herman have been engaged for Walter Sanford's stock company, and Joseph Mitchell for the part of Sammy Smudge in the *Power of Gold*. John Young will have charge of Mr. Sanford's scenic department at Niblo's.

J. Claude Gilbert, of Gilbert and Lynch, managers of the Russian Circus, New Britain, Conn., has been spending a few days in town securing attractions for next season. The Russian will reopen on Sept. 1 with Primrose and West's Minstrels.

H. Willard Storm, of the Wilfred Clarke company, is at his home in Scranton, Pa., for the summer.

The controversy between F. F. Proctor and Mr. Soulier over the Leland Opera House, Albany, will be legally fought out in that city, the venue having been changed from New York. Each of the parties has begun action for a dissolution of their partnership in the theatre named. Mr. Proctor is in possession of the theatre as receiver, pending a determination of the litigation.

James R. Adams has gone to New Haven to inspect the new truck scenery he is having made there.

Fanny Temple will take out *Around the World* next season.

Frank Dayton, who will originate the leading part in *The Derby Winner*, A. H. Spina's racing drama, is training daily at a gymnasium in Hartford to prepare himself for the opening of his season Aug. 25. He works from nine to twelve at the gymnasium in the mornings and with heavy sweaters on walks five miles into the country and back every afternoon, has a cold shower and plunge bath and is rubbed down with alcohol and witch hazel, and advises this form of exercise for those who are corpulent.

Edward A. Braden is in the city. Mr. Braden is pleased with the success of *May Vokes* during her first season. Miss Vokes will spend the summer at Lake Geneva, Wis., and her next season will open about Aug. 15.

Gus Pixley, who is appearing in *The Passing Show*, has signed to continue with *Canary and Ledner* next season.</

SUMMER SUBSCRIPTIONS.

Subscriptions going out of town for the Summer may subscribe for THE MIRROR from this office for one, two, or three months upon the following terms: one month, 30 cents; two months, 60 cents; three months, \$1.25—payable in advance.

IN OTHER CITIES.

BALTIMORE.

On Monday evening at Ford's the Hinrichs' Grand Opera co. added another to their already long list of successes in their production of Verdi's tuneful opera, *Un Ballo in Maschera*. We have never heard it sung better. Giulie was in great voice, and Del Puente both acted and sang the role of Renato, the secretary, with a force and power that left nothing to be desired. Selma Koert, dressed as Amelia was in all respects equal to the demands of this role. In striking contrast to the heavy work of the others, the lighter melodies allotted to Oscar, the page, as sung by Nina Bertini, dumptseys, were most pleasing. Her sweet, clear voice is well suited to Verdi's music, and her expression and articulation are so clear and full of suggestion, that the score is rendered intelligible to those who know but little of the art of music. Katherine Fleming possesses a charming alto. She is a constant worker, appearing in nearly all of the operas. While her voice is now rich and strong it does not appear wise to sacrifice it even for the honor and compensation of singing nightly. *Un Ballo in Maschera* was followed by *Aida*, which was well rendered and which gave place to *The Bohemian Girl*. Mr. Hinrichs evidently does not consider the music of *The Bohemian Girl* worthy of his conductanship, as on both the occasions of its production he has surrendered his baton to one of his assistants. In this, however, the audience did not agree with him, as despite the fact that it was the poorest in point of production, of any of the operas, it was applauded to the echo, and the artists received recall after recall.

Annie Myers left the Murray co. and came home to rest. She has made no definite plans as yet for next season.

The firm of Harris, Britton and Dean has been dissolved, and in lieu thereof a corporation has been formed to conduct the management of the Academy of Music, in this city. The articles of incorporation state the capital stock to be \$20,000. The stockholders are Mrs. F. Harris, Richard L. Burton, Thomas F. Dean, and two young Baltimore business men. The new company will immediately proceed to renovate the Academy, and put in the new proscenium arch which is required by the underwriters.

In the production of the grand opera, Romeo and Juliet, at Ford's, Mrs. French and Michelini received an ovation. Mrs. French has a lovely voice and a charming presence. Her Juliet was an ideal one, and it is not to be wondered at that it received such rapturous applause. The stage picture of the balcony scene was a beautiful one, and the duet between Romeo and the fair Juliet simply held the hearts spellbound. Mrs. French has certainly scored an instantaneous artistic success, and this is all the more gratifying as this performance was her debut in opera.

The Hinrichs' Grand Opera co. will remain here until July 20, and on July 20 Digby Bell and his co. will open a six-weeks' season of comic opera at Ford's Grand Opera house.

Manager Kieran is having considerable trouble with the machinery rented upon to produce the set for his new ice palace and skating rink in the Standard Auditorium Building. It appears that so far it has not been able to produce the desired result. But as to re-rent another artificial ice skating rink it can hardly be said to be experimental, and no doubt the recalcitrant machine can soon be under control.

I have it upon good authority, that Manager Kieran has entered into a contract with Nixon and Zimmerman, of Philadelphia, under which, in April next, he will construct, on the site of the Standard Auditorium, a first-class theatre, which will be leased to the Queen City managers for a term of years. They will book only high-class attractions and operate it in conjunction with their other theatres. The building will cost nearly \$200,000 and will seat about 2,500.

WILLIAM J. O'BRIEN.

DETROIT.

The Broadway and Lyceum were closed week of 28-29, as was also the Tabor, with the exception of two nights, at the suburban theatres, Manhattan and Hatch's, had things their own way.

At Manhattan the co. has made a fine success, and thoroughly deserve it, for more perfect presentations of well-selected plays are seldom seen in a co. organized for Summer work. They closed a capital week's business w/ an *Unequal Match*, in which Miss Croxton particularly distinguished herself. A double bill, *Not If I Know It*, and *Broke Ties*, is now showing the co.'s versatility. James Neill, the leading man, is temporarily absent from the cast through illness, and starry Corson Clarke and Alfred Fisher are playing his parts in the respective plays.

At Elitch's the specialties in the theatre are of a first-class order. The gardens look beautiful and everything points to a successful season. George Herbert Leonard, A. C. Duisen and Agnes Proctor will again present *Ghosts at the Fair* 21, 22. The local press has given the play much advertising, in the way of discussion, and interest in it is thoroughly awakened. I have no doubt that the artistic success of its first presentation here will be duplicated, and rather pecuniary returns obtained.

W. H. Rush, the owner of the Broad Way has come into full possession having made terms with W. B. Lewis for the latter to give up his lease. Mr. Rush has run the house for Mr. Lewis for a year past. He says he will book only first-class attractions. One of them is Adelmar, Jr. By the way, Alice Carter, the young girl who has made a hit in this piece, is a Denver girl. Her father is a well-known insurance man in this city.

Ferdinand Stark has composed a new march, called "The Elitch Garden." His orchestra is very popular at the gardens.

A Denver girl, Elizabeth Ross, joined the Rankin-Jeffers-Lewis co. here.

Silver Linings, a new curtain-raiser, by L. H. Hickford, will be put on at Manhattan next month.

Lady Windermere's Fan, at the Tabor, closed st. Business was good during the engagement. The co. was very evenly balanced, and gave a delightful performance. The Hopkins co. with Sandow, opened for a week.

S. P. PARSONS.

PHILADELPHIA.

Pugnac and Galatas was presented with considerable success at Lothrop's Opera House 28-29. The leading roles were assumed by Katherine Barber, Lillian Mortimer, and William Parham. A laughing face by James E. McElroy, entitled *A Summer Visitor*, preceded the drama and introduced Justin Paige, Helen Lind, and the author in a pleasing manner. The bill was changed 20, when the H. Percy Sheldon co. appeared in in the French for the rest of the week. The cast included in Percy Sheldon, Ethel Tucker, Florence Black, Eva Williams, Fred Warren, Thaddeus J. F. Kirby, and J. J. Owens. Mr. Sheldon was soon to advantage in the part of Paul Clayton, and Miss Tucker made a charming Nedine. Camille after Pugnac and Galatas 28-29.

George E. Lothrop was here 20. He calls for Liverpool July 7 accompanied by his wife, son and Katherine Barber.

Will W. Gray, treasurer of the Leota Belle Murphy's Landing co., is at his home in this city.

Edith Mai arrived so from Wilkes-Barre, Pa., where she has just closed with J. Z. Little's Young Sleuths co.

The Powers Brothers have charge of the entertainment to be given at Keith's Opera House 21 in aid of St. Joseph's Hospital.

Viola Bancroft and Frankie St. John will pass the summer at Peake's Island. Mr. Fred and Alice Warren go to Long Island, and Lillian and Ellen Mortimer to their home in Cleveland, Oh.

James E. McElroy, the popular comedian, will be tendered a benefit at Lothrop's Opera House after-midnight evening of 28. Pugnac and Galatas,

and a large specialty bill will comprise the programme.

Manager Walter R. Smith of the Grand Opera House, Pawtucket, has accepted a position as clerk for manager Davenport of the City Hotel, this third act of *The Streets of New York*, the fifth act of *The Ticket-of-Leave Man* by Mr. Paige's pupils.

Frank Moore has been re-engaged as general press agent of G. E. Lothrop's enterprises for the season of '92-'93. W. H. Mason will be his assistant as before. H. C. RIPLEY.

HARVARD CITY.

Baby, a farcical comedy of the lightest vein, proved a pleasing hit at the Castle 28-29, as presented by the Kemper Stock co., the pieces given with a snap and vigor that made the fun infectious and heartily enjoyable. Ernest Eaton as Inseptile Zinzibop made quite a hit. Pretty little Una Abel, one clever little ingenue, was particularly pleasing as the sweet and loving young wife whose baby was missing, and fully kept up the high character of work she has had us to expect. She has been most charming in all the young society girls roles she has appeared in, and portrayed them on artistically and smartly as to win all audiences. Clarence Hall, Lessing Brown, Walter Thomas, Miss Sloane and others also did well. Mandie Phillips sang a little song very sweetly that was composed by Cedric Kemper. The audience were of good size and heartily applauded the clever lines and hilarious fun of the piece.—*A Terrible Danger*, by Gordon, will be produced next week.

The Carlton Opera co. only played one week of their Summer season at the Grand, closing 28, because of poor business. The putting, "Nana," will be exhibited there as 29.

Murtha Crumpton, a pretty and clever young actress, has written a society mystery drama, *The Bell*, of *Goodwill*, which she will produce at the Ninth Street Theatre 28 with a strong local cast. If successful here it will probably be put on the road next season.

Bertram Wheeler, of this city, is here for the Summer. She will play Ann Cruger in *The Charley Ball* next season.

The city council has just passed an ordinance reducing the tax on circuses showing here. Twenty-five cent shows can now obtain license for one day per fare, and fifty cent shows it is free for the first day, and \$25 for the second. Sels Brothers come July 20, and Forepaugh's and Barnum's later.

The Midway Pleasure Amusement Co., which is a co. going about giving Midway performances, consisting of a beauty case and several booths of Oriental, came to grief last week while showing at the Armory. Their scenery was attached, and the manager left town, leaving the specialty performers in the lurch.

FRANK A. WILCOX.

HOLLYWOOD.

Business at the Exposition Music Hall continues to be satisfactory, and the high class of entertainment which the management inaugurated last season is being kept up. Each week new people are added to the programme and so far not a single act has been permitted to go on that could be objected to by the most fastidious. This week has seen a return of several favorites of last season and judging by the way they have been received they have lost none of their popularity. Among these are the Jordans, whose aerial act is very daring; Pitot, the man of many faces; Adrienne Fischer, trapeze; Harry La Rue, comic singer; and the Coulisse Sisters, skipping rope dancers.

Vanderbilt has not been a success at Schiltz Park, and this week will be the final one. The management are endeavoring to inaugurate a season of comic opera, which it would seem is more likely to be successful at the Park than Vanderbilt.

Work is being put on at the Davidson Theatre, and after the roof is on it is the intention to work night and day, which will be necessary to complete it by Sept. 4, the opening date.

A new加以 composed by Mrs. Annie Franklin and published by Flanner and Co., of the city, was sung for the first time by Mrs. Stacy Williams at the Bijou 20, and made a decided hit. "Go to Sleep, my baby," is the title.

E. T. McDONALD.

LOUISVILLE.

The Four Seasons co. return on appearing at the Auditorium, and strengthened by the addition of Miss Fector Gitts. The bill will be a Chicago Drummer, Sunset, In Home Sound, and Under an Umbrella. The advance sale has been large, and there is every indication the engagement will prove a success.

The fireworks spectacle, *Americana*, will be given at the Auditorium soon commencing 25.

Walter G. Matthews presented his new play, *The Habitats*, at Harriet's, 20, and the local press spoke favorably of the piece, and particularly so of the co. Ed. G. Elder plays a well-fitting comedy part.

—Barney German, Thomas Cooke, Robert Bright, and others did excellent work. Mr. Matthews' rendering of the principal part is also most praiseworthy. The play will be performed at Harriet's throughout the week, the proceeds going to the expenses of the house.

The first of the series of river excursions under Preissler's management was run 20, carrying a very large crowd. Katie Elliott and other well-known musical people added to the pleasure of the occasion through their professional efforts.

The Elks' reception at the Galt House was an elaborate affair.

Grand Hotel Euler Astley Antone and his wife were highly honored. There was dancing, music and refreshments galore.

Alice Vernon, who is Mrs. Fred. Hudson in private life, is filling a summer engagement with the Boston Opera co. in Massachusetts. Mr. Hudson is a prominent railroad man in this city.

CHARLES D. CLARK.

ST. PAUL.

The Columbian Opera co. produced *The Bohemian Girl* at the Metropolitan Opera House 27-28, opening to good houses. The opera was well staged under the direction of Kirk Calhoun. The co. gave a very creditable performance throughout to well-pleased audiences. Helen Lamont was very attractive as Ariane. George Lyding was held to advantage as Thaddeus. His rendition of "Then You'll Remember Me," elicited hearty applause. Julia Calhoun was excellent as the Gypsy Queen. Arthur Donaldson made a favorable impression as Count Arnsdorf. Douglas A. Flint was very good as Desirio. The chorus did excellent work. Pinson, Blaikie, Said Pasta, etc.

GEORGE H. COLGRAVE.

ATLANTA.

Audiences of large proportions continue to crowd the Edgewood Avenue Theatre, and the unprecedented run of Summer opera at this house bids fair to exceed the hopeful expectations at first issued by Messrs. Herbert Mathews and Thomas Price. For the first part of the week Patience will be given, which will be followed by La Mascotte. Next week I Pagliacci and Pinocchio will be given.

I am told that there are to be several changes soon at the Edgewood, and that Herbert Mathews largely upon his personal influence, since in respect to keeping Signor Pasquale with him throughout the remainder of the season. Pasquale, as I understand it, positively objected to leave, intended to at cheap price, and this brought about the misunderstanding. Mathews' eloquence, however, proved a queen, and the patrons of his house are loud in their praise and pronounce it a brilliant coup d'état.

The Summer open at the Edgewood has already

proved itself a money-maker. Here it is that the goat walks regularly, and with equal regularity. Joe "Hub" Mathews plied his happy way a la bane.

ALF. POWELL.

DETROIT.

The Summer session, with all its numerous invitations for outdoor sport, river excursions, etc., has relegated the amusements to the background. Even our low-priced theatres, Whiting's and the Empire, which remained open longer than the others, have succumbed to the heat. The Detroit Opera House, however, after being closed for a time, opened it with the George A. Baker Opera co. in *Boccaccio* at low prices. The performance was a meritorious one, and well deserving of the liberal patronage afforded it. Indeed, Detroit audiences have many times been obliged to pay \$1 or \$2 for entertainments far less enjoyable than that furnished by this co. Among the members of the cast were Alice Carl, Marie Durand, Marie Remond, and Adolph Meyer. Miss Rose Baker's dancing was one of the features of the programme. The co. gave *Boccaccio* all week, and next week will be heard in *The Chimes of Normandy*.

The Pellowcraft Club, of this city, which is composed mostly of journalists, gave a moonlight excursion 15, which in its length was one of the events of the season, and thoroughly enjoyed by the many who participated in it.

E. E. STRASSEN.

BUFFALO.

The Star Comic Opera co. playing at the Star Theatre for the Summer, is worthy of the high praise accorded it. Bettina Girard did not appear in the cast of *The Pirates of Penzance*, were as 25, and Tomo Hanlon sang the part admirably. George Sinclair was carefree in his lines, and Peter forced to never knew them. Jennie Reiffenbach, a new member of the cast, acted the part of Ruth much better than she ever did it. Joseph W. Smith was excellent as Professor. He has a clear round tenor voice and an excellent stage presence. Mr. Carroll made the most of his part, and as Police Sergeant received hearty applause. The chorus is well informed.

The Carlton Opera co. only played one week of their Summer season at the Grand, closing 28, because of poor business. The putting, "Nana," will be exhibited there as 29.

BEST BART.

BIRMINGHAM.

At the People's Theatre the Andrews Opera co. opened the second week of its engagement at 25, with *Girola-Girolo* to fairly good business. This organization is meeting with much success.

At the Bijou Opera alone the Ashton Opera co. continues to draw good houses. Blaikie and Chimes of Normandy were given week of 15.

F. C. CARPENTER.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (James H. Hinrichs, manager): The Hinrichs stock co. in the Player and Forgotten drew good houses each of 25-26. In Idaho 25-26.—THEATRE (Dr. C. Wyatt, manager): The Pyramids co. in the Mikado 25-26.—BIRDMAN THEATRE (Fred A. Cooper, manager): Little Lord Fauntleroy, with an extra specialty bill, did a good business week ending 26. Charles A. Gardner and co. in *A Prince Winner* 26.—THEATRE: H. Gaston Donnelly, who has been sojourning here during the Winter, has gone to San Francisco to superintend the production of his new opera, *Dick Turpin*, after which he will return to New York. Mr. Donnelly is greatly pleased with Southern California, and intends to make it his permanent place of residence.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Hallett and Hart in *The Idea* pleased a large audience. The presentation of *Ermine* by local talent for the Elks' benefit was a success.—THEATRE: Ed. W. Mansfield, the genial treasurer of the Fisher, has gone to Los Angeles for a two weeks' trip.

MONTEREY.—LOMINE OPERA HOUSE (F. A. Miller, manager): Hallett and Hart presented *The Idea* to a large audience.

CONNECTICUT.

NEW HAVEN.—GRAND: The Grand Opera House is closed, and there is nothing to be done at the Auditorium. Puffi's Wonderland is still open but will close for extensive improvements 25. This will be undertaken given of Savin Rock during the next two months.

NEWFIELD.—PERCY'S OPERA HOUSE (F. W. Lloyd, manager): Notwithstanding the extremely warm weather large audiences ruled week of 25-26. The vaudeville bill consisted of the Tassies, Jameson's singers; Turner and Russell, Professor Wallace, the Bell Sisters, the Gibsons, and other variety stars, the whole forming a pleasing bill. At Wonderland Theatre Zoyarsky heads the list, and business is good.—THEATRE: Company K, First Regiment, C. N. G., gave a most amusing and pleasing musical performance in their armory the night which met a hand-to-hand bout to be decided by the toss of a coin on *Lois Champlain* 25. This company is composed of leading young business men, and on the occasion of their entertainment showed themselves to be irreverent in mirth, gaudy as well as masters of Union. William H. Smith, Jr., of Fritchman's former and "Chic" Burnham, of the Sherman co., both members of the company, and visiting in this city, took an active part in the programme. The former wrote a very comical after-piece, a satire on Uncle Tom's Cabin, that kept the audience in roars of laughter. A large delegation of the local Elks left for Atlantic City, 26, to attend the Grand Lodge proceedings.

HARTFORD.

BOISE.—COLUMBIA THEATRE (J. A

THE GERMAN DIALECT COMEDIAN,

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Masterpiece.
A Cork Man
A Brand New Musical Comedy,
THAT'S UP TO DATE.

THE ELKS.
Secretary and members of Lodge, S. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

The benefit of the B. O. O. Lodge was very successful. Exalted Ruler Walter Cooper made the announcements and acted as host in the club-house.

Toledo Lodge has elected Robert H. Park as treasurer to succeed William Harmon, resigned.

Youngstown, O., Lodge No. 11 gave a ministerial performance at the Opera House for its annual benefit on May 29. It receipts, \$1000. Brother Clark, of Cleveland Lodge, made a hit with his rainbow dance with calcium light effects.

A lodge was organized in Salt Lake City on June 1 by the election of these officers: Exalted Ruler, John H. Parker; Executive Leading Knight, W. H. Bucher; Extended Local Knight, F. G. Gossler; Extended Lecturing Knight, L. W. Smith; Treasurer, E. W. Duke; Secretary, A. W. Haydon; Master, John A. Tracy; Vice-Master, J. E. Duke; J. H. Hughes, and J. T. J. Anderson; Esquire, Charles Prentiss; Chaplain, Charles B. Bassett; Inner Guard, W. C. Morrissey; A committee of three consisting of Dr. Bucher, W. F. Granier, and D. L. McNamee was appointed for the purpose of selecting a second 6 ft. Elks to enter on. The second and fourth Tuesdays of each month were selected as the evenings for the regular meetings.

The "living pictures" announced to be given by the Elks of Lima, O., the other evening, in connection with their annual show, turned out to be a clever all upon everybody, the local newspapers included. It was announced that the pictures would be reproductions of those in *qui*, but they were merely burlesques, and those who had been sold by them joined in the laugh with the Elks themselves.

Among the visiting guests of Albany Lodge last week were State Engineer Campbell W. Adams, W. E. Richards, and F. D. Black, of Utica Lodge No. 11; Louis H. Roberts, Brooklyn Lodge No. 10, and George C. Adams, of Onondaga. Albany Lodge are striving hard to elect their secretary, Mr. Wolf, a well-known insurance man, to the position of secretary to the Grand Lodge at Jamestown.

There is some talk of forming a lodge of Elks in North Adams, Mass.

The San Francisco Lodge enjoyed their uniformed and open-air performance at Ellis' Garden, near Novato, Marin County, on June 12, upon the lands of the San Theodore Ranch.

The board of grand trustees, consisting of William C. Vandenberg, Joseph W. Laube, Martin A. Foran, and Louis B. Griffiths, of the committee of law and appeals, with George A. Reynolds, grand extended local knight; James J. Harrington, exalted ruler; George W. June, Lucius B. Jackson, E. D. Chase, Arthur G. Ward, George W. Hammer, and other members of the Grand Lodge met at the Broadway Central Hotel on June 13 to make final arrangements for the holding of the thirteenth annual meeting of the Grand Lodge at Atlantic City, N. J., on the following Tuesday, Wednesday and Thursday. The board of trustees issued a statement, approved by the committee on laws and appeals. This statement was to the effect that the announcement that the Grand Lodge was to meet at Jamestown, N. Y., on June 12, was unauthorized, and destined to mislead and create trouble; that any meeting of Grand Lodge members at Jamestown would be illegal and void; that there could be but one legal annual session of the body, and that session would convene at Atlantic City. The statement concluded: "And we hereby warn all officers and members of the Grand Lodge to refrain from participating in any so-called session at Jamestown, or from expending, or wasting, or misappropriating its funds. We are the governing and controlling power of this corporation, and will perform the duties devolving upon us by the laws of the order and laws of the country to the uttermost letter, and that we will do without fear or favor, having only in view the preservation and perpetuation of the benevolent and protective order of Elks."

The meeting at Atlantic City accepted an invitation to the Grand Lodge to assemble there again next year. A charter was granted to the Mountville, Pa., Lodge. A motion was adopted giving the Grand Lodge the right to suspend the Grand Secretary from office and appoint a secretary pro tem. It was decided that district deputies were not entitled to compensation or mileage for attending the grand session. It was voted that the per capita tax was henceforth to be sent to the Grand Secretary in a check payable to the order of the Grand Treasurer. A committee was appointed to draw resolutions of sympathy and send them to the people of Jamestown and the Lodge in that city. The salary of the Grand Secretary was fixed at \$2500 a year, out of which he must compensate his assistant, and for which he must devote his entire time to the Order. It was decided to appoint a committee to draft a new constitution and report it next year. The charter of Springfield, Mass., Lodge was revoked, and a charter was granted to Atlantic City Lodge No. 106. A committee consisting of Johnson of Wilkes-Barre, Director of St. Paul, Big of Washington, Tracy of Wheeling, and Motivous of Pittsburg was appointed to issue a statement of the existing troubles in the order, the size of the convention, etc. These officers were elected and installed: Grand Exalted Ruler, Edwin R. May, Washington; Grand Extended Leading Knight, William G. Myers, Philadelphia (unanimous); Grand Extended Local Knight, R. M. Allen, Birmingham, Ala. (unanimous); Grand Extended Lecturing Knight, John W. White, Chicago (unanimous); Grand Secretary, George A. Reynolds, Saginaw (fourth ballot); Grand Treasurer, William C. Hartman, Quincy (unanimous); Grand Tyler, L. F. Newkirk, Philadelphia (unanimous); Grand Trustee, W. C. Vandenberg, Boston; Joseph W. Laube, Richmond; Peter J. Campbell, Baltimore (old Board); Committee on Laws and Appeals, Boston Forest, Cleveland; D. C. McNamee, Troy; Benjamin Johnson, Wilkes-Barre; Grand Chaplain, Rev. Henry G. Perry, Chicago. The convention closed by singing "Solid Long Syms."

The session in Jamestown was presided over by Grand Exalted Ruler Appler, and Grand Secretary Allen G. Myers attended. The latter's report shows that the amount of money to the credit of the various lodges in March, 1894, was \$60,000; total value of all property, \$40,000; amount expended for charity, \$1,000; number of members March, 1894, 25; total number of members March, 1894, 25, 96; deaths during the year, 25. In his annual address the Grand Exalted Ruler advised against the establishing of lodges anywhere except in the United States and also against the institution of Grand Lodges in the various States. After a long and heated debate this afternoon the Grand Lodge adopted the following resolution on a motion for

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LECTURER WANTED for Summer season in New York. Must capable of preparing and delivering short lectures on Women's Fair. Party would include 1000 persons. American government, History, etc., etc.

the Johnson resolution introduced before recess: "Whereas, the Grand Lodge of the B. P. O. E. has regularly assembled in annual convention in Jamestown, therefore be it, Resolved, that all Elks at Atlantic City or in another be invited to attend said meeting and participate in our deliberations, and that this message be sent to Brother Perry, Exalted Ruler of Atlantic City Lodge by the Grand Exalted Ruler of the order." Grand Exalted Ruler Appler at once sent a dispatch in accordance with the resolution to Atlantic City.

VAUGHNVILLE JUNIOR. Monroe and Mack have been engaged for principal parts in the production of *The Prodigal Father*, which Matt Smith will manage.

Dolan and Lenhart, whose trystay on the Coast of Society made a hit during the past season, will have something entirely new provided they do not sign with a prominent manager who is now trying to get them for fancy-comedy.

Frank Hogan, the drum major, may join the ranks of The Browns.

Montague and West, the musical experts, are summering at Tarrytown, N. Y. They have had a good season and a profitable one.

John E. Iris, for a long time with Alfred E. Aronson, the dramatic agent, is now stage manager at Phoenix's Hartford house.

It is reported that Ross and Fenton, the noted vaudeville pair, will not be seen together on the stage after this season, as Miss Fenton (Mrs Ross) will retire to private life. Mr. Ross will continue in farce-comedy next season, and may star. Mr. and Mrs. Ross have bought a handsome residence on the West Side in this city.

Musical Dule goes to his home for the Summer. He has signed with Tony Pastor's company for next season, to open on Aug. 6.

Nellie Lam, mezzo-soprano with John L. Sullivan, is now playing dates.

Orra, the o'er-come, has gone to Asbury Park for a few weeks' rest.

The Sisters Leigh are at Keith's Bijou, Boston. They have in preparation a novelty dance.

Raymond Moore has been re-engaged by Manager Keith for three weeks each in Boston, New York and Philadelphia.

Sager Midgley will go next season under David Travers's management. The piece will be called *An Electric Dog*.

Tennie Burdick, late of the Black Crook company, is doing a singing and dancing specialty.

Edith Newton has signed with G. B. Lees's Spider and Fly company for next season. Miss Newton plays principal boys.

The Goldens, Frank La Rose, Ruth Davenport, the Davenport Brothers, Lola Verner, Murray Brothers, Quantrell and Stoney Remond performed for the entertainment of the New York Athletic Club of Brassers' Island last Wednesday evening.

Dutch Daly has accepted an exclusive engagement at the London Empire, extending over a term of years, engagements by him at the Oxford, Tioli, and Pavilion having been canceled by mutual consent.

THE AMATEUR.

Amateurs of New Orleans presented *The Colloquy* in that city recently, the occasion being a testimonial benefit to Catherine Cole.

Friends, a social and dramatic club at Steubenville, O., has elected: President, William Parkhill; vice-president, Miss Dunlop; corresponding secretary, Louis Zimmerman; financial secretary, Herbie Coates; treasurer, H. C. Sherrard, instructor, Ethelred Hayes.

The Bellaire, Pa., Operatic and Dramatic Club produced the opera, *Paul Jones*, to crowded houses on June 2 and 3, under the musical direction of George X. Shandor. John Standard, James Harri, George Stein and Leo W. Woodcock distinguished themselves in prominent parts.

He Isabelle, Va., on June 8, Standard, was performed by an amateur company of the young people of that city, under the direction of Mrs. Anna C. Gibson, a music and drama teacher of local distinction. The Academy of Music, in which the performance was given, was crowded, and the occasion was greatly enjoyed.

The Unique Dramatic Club, of Tiptonville, Tenn., recently produced the comedy *Harriet*.

The South Dramatic Society, of Brooklyn, has produced during the past season *Scattered Leaves*, *An Unequal Match*, *Notes*, *A Song of Paper*, *Turned Up, Cleek*, and *My Mother-in-Law*.

Bauer, Col., noted for many things, has a notable amateur theatrical atmosphere. Among his clever amateurs are Lillian Weston, Ethelred Hayes, Emmet Sharpe, J. Sinclair Barnes, Lizzie Field, Mrs. Lucy Gray, Irene Viengourt, Frank Carpenter, and Grace Holmes.

The Lone Star Dramatic Club, of Baltimore, Md., presented Shakespeare's *King John* on Thursday evening at the Lyceum Theatre in that city. Spalding P. Hoffman appeared as King John and J. A. Boyd as King Philip.

The Columbia Dramatic Society, of South Orange, has produced during the season a *Farce*, *A Failure*; *Our Boarding House*; *A Song of Paper*; *Turned Up, Cleek*, and *My Mother-in-Law*.

The officers for the season of 1894-95 are: President, Henry Koenig; vice-president, Freeman Case; financial secretary, Adolf Grlf; treasurer, May Motteau; corresponding secretary, Harry Whitefield; and managing director, Mrs. Springer; librarian, Leslie Cassidy; conductor, Charles Smith.

THE THEATRICAL ASSOCIATION.

Officers and members of the Theatrical Musical Association are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

Toronto Lodge No. 11 has elected those officers for the year: President, Joshua Walford; first vice-president, James Kenny; second vice-president, John W. McNamee; recording secretary, William E. Macdonald; custom officer, financial secretary, William Miller; assistant financial secretary, John Craig; treasurer, John Andrew; assistant armorer, William Foster; marshal, James Moore; trustee, E. Ferrie and James Lydia; physician, Dr. J. E. Goss; Dr. D. Murray, of Mississauga; Mr. Thomas Quinn, of New York; and Mr. Theophilus Parsons, of Philadelphia. New visitors, and assistant of the installation of officers. The finances of the Lodge are in a flourishing condition, and show a net gain for the year of 1894. During the year fifteen new members have been added to the roll. The members would be pleased to note the absence of Mr. H. E. Brown, H. G. Tracy, J. F. Grant and H. E. Mayhew.

The Boston and Providence Lodges will open a game of baseball in the latter city on July 1.

THE ENTERTAINERS.

Advertisers are invited to send news concerning their enterprises.

Poly Miller, a man who has been successful in mercantile pursuits in the South, and a native of that section, is endorsed by the best writers about the negro as the best living exponent of the negro's dignity and happy mode. He now entertains at a

business.

William K. Bruce will lecture next season.

Major J. B. Pond has been placed on the Edpath list as a lecturer for next season.

Marshall P. Wilder, Frank Lincoln and George Grosvenor are to write articles on the art of entertainments for the *Art Publishing Company*.

Shore, conjurer, and William Sattie, impersonator, have joined for next season.

A. P. Burkhardt and Bill Nye, on account of ill health, will both remain in retirement next season.

Edward Morris Brigham will devote next season to his "New World Lectures." Mr. Brigham's experiments in South America have developed much interesting matter of places little known, and in some cases of people whose characteristics have never before been brought forward.

Willard Gordon, who recently left the Baird dramatic company to fill vacancies of lyricomusicals in Boston and Wisconsin, in conjunction with G. Paul Smith, has rejoined the Baird company. Mr. Smith having been taken suddenly ill on the eve of their departure, necessitating the abandonment of the tour.

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ADMIRAL FALK—Toronto Star's Wild West.

WHAT WILL THE SEQUEL BE?

IN London for several reasons the regular theatres have suffered from variety-hall competition. That is to say, the variety halls have enjoyed good business, as a rule, while many of the regular theatres have been forced to the wall because of meager patronage. In this city a like competition, although it began later, has excited general interest, while it has alarmed many managers. And an evidence of the popularity of the variety performances is seen in the fact that of the theatres in New York now open, a great majority present instead of plays-cut-and-dried variety shows, diversified by the sense of the moment for "living pictures." Even the comic opera and the burlesque of the hour depend almost essentially upon the variety of individual cleverness introduced without reference to any coherence of plot, story, or performance.

The variety-hall opposition should have recently presented a new and interesting plan. This place can have no exact parallel here, and yet it is of vital interest here. In London, there is a censorship of plays and a licensing function neither of which hinder or other than hinder enterprise in the country. The new element of interest should come from this supervisory office.

The London Examiner of Plays recently sent a bomb into the camp of the Music Hall Association by issuing a circular declaring that the "whishes" which have of late become interesting parts of their performances were in effect "plays," and as such must be banned in order to be legalised. This of course delighted the managers of regular theatres while it dismayed music-hall men. But it appears that while the regular theatres in England are forced to produce plays, the music or variety halls are not forced; and on this tickety-tucky the clever went for sought and was withdrawn.

The action of the Examiner or Licensee of Plays, however, abortive though it proved to be, was suggestive of the extent to which the music halls have trespassed upon legitimate theatre territory, if not upon legitimate theatre patronage. And here, as well as in London, the question may pertinently be asked. What is to be the sequel?

Present conditions offer no ground for predictions as to the future. The variety show is now very popular. But the theatre, too, in its best estate, is popular—more popular than ever. Let a powerful play interpreted by a company of distinguished ability be pre-

sented, and the theatre will be thronged. Even the past dive season has established this. No great theatrical enterprise that legitimately commands itself has failed or will fail of success.

The lack of consistent purpose and intrinsic enterprise on the part of regular theatre managers, joined with a paucity of really meritorious plays, has sent the masses to the variety halls, where the best entertainment of its kind is steadily given. The great growth of the theatre as an element in life is also a factor in the condition. The demand has been greater than the legitimate supply. In order to meet the demand, managers have put on poor plays with poor companies. In their scramble to fill the multiplying theatres, they have organized crudely, cheaply, and with poor material where they could not organise well and with plays worthy of general patronage. The theatregoing masses have passed the kindergarten stage of the drama. If they can see a fine performance, they do not miss the opportunity. But as a rule they prefer art in variety form to mediocrity in the form of the regular drama.

These things will adjust themselves in good time. The regular theatre will grow in importance and in success. As for the variety theatres, they are the training schools for some of the very best elements of the permanent drama, to which they steadily contribute excellent material.

A NEW YORK newspaper usually noted for dignity and fairness—the *Tribune*—the other day printed an editorial that criticised the publication of the marital differences of persons in the theatrical profession as "a worn-out method of advertising." Why does not the *Tribune* get to the kernel of this matter? The persons involved in these publications do not pay for such publications. The newspapers themselves—the *Tribune* included—are to blame for enlarging upon such matters, and also for assuming that they reflect upon the theatrical profession as a profession. The *Tribune* and other newspapers might as well group and comment upon the marital differences of persons in the pulpit, in the law, in medicine, and in literature, and easier at those professions on the same ground.

THIS press of the North and East, as well as the Representatives in Congress from these quarters, favor without fear or flinching the proposed law to punish play pirates. There is a lukewarmness in advocacy of or an actual opposition to the measure from the South and in the West. And yet the editors in these localities and the Representatives in Congress therefrom would be quick to raise the hue and cry against any thief who might get away with their individual property. Personal interest makes a great deal of difference as to the sentiment in relation to the commandment: "Thou shalt not steal," and Populist politics is a fearful and wonderful thing.

AND so Sarah Bernhardt went to London earlier than she intended in order to see *Bust* on the stage. Time was when Sarah would not have taken this trouble. It is astonishing how prone of one woman will excite another woman's curiosity.

FIRST-CLASS entertainment was never more earnestly desired by the public than it will be next season. But it will evidently be a very bad year for very bad shows.

PROBLEMS THIS.

A NOTABLE CONCERN.

HARRY—"We are going to give *As You Like It*, and we want somebody to take the part of Touchstone. Won't you try it?"

EMMY—"It takes a wise man to play the fool, they say."

HARRY—"Yes, I know; but I guess you can do it." —*Plauditing Her.*

GENEROUS.

SARAH BERNHARDT—"Here's a quarter for you to go to the variety theatre."

GERTRUDE HOIT—"Thank you, sir. Anything I can do for you?"

SARAH—"Yes. Learn a new song. I am a little tired of the old ones." —*Good News.*

HE DON'T KNOW.

"Do you know anything about 'Scraps from the Opera?'" said the young woman who plays the piano. "No," replied the new clerk; "I didn't know the prima donna had quarreled again." —*Washington Star.*

NOTES AND NEWS.

WAINWRIGHT.—Marie Wainwright has gone to Wallack's old house, Stamford, Conn., to spend five or six weeks.

MAGNUS.—Julian Magnus is spending the summer, as usual, at Fort Hamilton. He rarely comes to the city.

MANSFIELD.—Richard Mansfield and his wife, Beatrice Cameron, left town last week to spend a few days at New London, Conn.

IRVING.—Ethel Irving, who was with Alabama last season, sailed for Europe on the *Aller* last week. She will return early in the Fall, to play the same part.

COOK.—L. C. Cook, manager of the Academy of Music, Rochester, has been called home on private business. He will return to New York in a few weeks.

DUTCHMAN.—Ex-Judge A. J. Dittenhofer sails to-day (Tuesday) for Bremen by the *Havel*. He is not in good health and he will spend several weeks at Carlsbad, where in previous years he has recuperated from the effects of overwork.

BOWLES.—George Bowles talks eloquently of Off the Earth and of the myriad of brilliant features that will surround Eddie Foy when John D. Gilbert's piece is put on. Mr. Bowles will remain here a couple of weeks longer.

CHARTERTON.—It is said that Charles Charterton will soon sail for Europe, and that he will make London his permanent residence.

PRIMROSE.—George H. Primrose, of minstrel fame, was presented by Fred Tarr, the rider of the successful "Ramapo," winner of the Suburban, with the Suburban floral horseshoe on Thursday before his departure for Chicago. Instructions were left with florists to redecorate the emblem with fresh flowers every day for the next two weeks. Primrose's friends regard the horseshoe as an omen of good fortune to that enterprising minstrel manager.

FLORYNE.—Amédée Floryne is organizing a concert company to give concerts during the summer at Bath Beach, on the grounds of the old Bath Beach Hotel which was burnt down last season.

RICHMAN.—Charles J. Richman will go this week to Chicago on a visit to his family. He expects to be gone six weeks.

FIELDING.—Mrs. W. J. Fielding, wife of the well-known manager, has been very ill for several weeks and recently underwent a surgical operation. She is now at a private sanatorium on Fifty-ninth Street, and it may be two weeks before she is about again.

CRANE.—W. H. Crane is at Cohasset for the summer, where he is enjoying his favorite pastime of yachting.

SEYMOUR.—Willie Seymour is rehearsing the stock company at McVicker's in Chicago.

HARLOW.—Richard Harlow is to take a vacation shortly. During his absence Mark Smith will play the Queen in *1992*.

HADING.—Jane Hading, who has been resting since she returned to Paris from her American tour, is soon to appear at the Comédie Française.

WILLARD.—The Green Room Club of London is to give a supper to E. S. Willard at the Criterion on Thursday evening. The invitations from the Club are worded: "To meet Mr. E. S. Willard on his return from America." Henry Irving will preside at the supper.

HARRIS.—Sir Augustus Harris has secured a new lease of the Drury Lane Theatre, London. The lease is for seven years, dating from next Christmas.

MCNAULY.—Rachel McNauly has been indefatigable of late in her work for the benefit of the Professional Woman's League. She has interested many in the organization, and among others Manager J. H. McVicker, of Chicago, who, in a letter to Mrs. McNauly on the subject, says: "The League appears to me as being in the right channel, and I shall be pleased to help it run smoothly when the girls seem adverse and sisters need shelter's aid."

WILLARD.—E. S. Willard gave a performance of *The Middleman* last week Monday at the Comedy Theatre, London, for the benefit of the Actors' Fund of England and America. In an illustration on the programme, the flags of America and England are intertwined and faced by portraits of Garrick, Jefferson, Charlotte Cushman, Macready, Forrest, Irving, Ellen Terry, May Anderson, Edwin Booth, and Tonie.

MELVILLE.—Frederic Melville is playing the part of Casca, the hunchback, in *Ben Hur* at Eldorado.

HOPE.—Eleanor Hope will this summer go to Europe to pursue the study of music.

BRADY.—W. A. Brady, it is said, has secured *The Cotton King*, in which Mrs. Brady will play the part originated in London by Marion Terry, as well as Sutton Vane's new play, *The Mask of Crime*. It is said that Mr. Brady also has the refusal of Sir Augustus Harris' coming melodrama, and Frank Harvey's play, *Shall We Forgive Her?*

FIELD.—Emma Field read an interesting paper on "Parturition" before the Profe-

sional Woman's League on Friday. It was discussed by Mrs. C. B. Bishop, Adelaide Fitzallen, Ida Jeffries-Goodfriend, and Bertha Welby.

MILROY.—Fannie McIntyre will leave to-day for Minneapolis to spend several weeks at her sister's home in that city.

THOMAS.—The Grand Opera House closed for the season on Saturday night. David J. Thompson, treasurer of this theatre, is just about to start for his farm at Phelps, N. Y.

HALE.—Walter S. Hale is spending his vacation in Europe. At present he is sightseeing in Berlin.

RUSSELL.—Lillian Russell is nearly recovered from the effects of the operation that was performed upon her early last week.

HENDERSON.—Etta Henderson writes to The Mirror from London: "Last night we saw Blondin, now a grey-headed old man, still doing his wonderful feats in mid-air. He has lost all his money in speculations. There is nothing new in London to attract Americans. Seats for The Masquerade can only be had a month ahead. I am going to Brussels, Cologne, and down the Rhine. We shall visit Milan, Nice, Monte Carlo, and Switzerland. We are always glad to get The Mirror."

HERMAN.—Charles D. Herman, for several seasons Frederick Warde's leading man and latterly of the Wande-James company, has resigned from that organization. To give himself a respite from travel he has accepted a leading position in Walter Sanford's new stock company, now forming in this city. Mr. Herman is well remembered for his excellent performance of Fra Angelio in Henry Toy Carleton's *The Lion's Mouth* three years ago, as well as by his acting as Cassius in *Julius Caesar*.

TO OUR READERS.

The wise old stars have watched you well along. From far beyond the ridged Olympian heights, Thro' space and time, and many rugged nights, While you have been alert, far-seeing, strong, Shy of the motherly, vain and thoughtless throng, Shy of the notoriety that blights, Of the sad, cheap fame that blots—those it delights, Of play, with many a keen and straining thong. So, after many years, they have sent down

Their light, to guide you on the narrow way, With all your splendid efforts at your hand, Beyond the ridges they have placed a crown, Which you must reach, while yet your life is May.

And nobly wear into the stent land. JOHN KENNETH McCANN.

Providence, June 21, 1894.

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NOTES AND NEWS.

CHARLES W. FEHLER.—If you will advertise your want, perhaps some manager will answer your question.

CHARLES TALBOT.—The Inspector, by Will R. Wilson, was produced at the New Park Theatre on Nov. 21, 1893. It was not a triumph. Frazer Connor played the leading part, the title-role.

Z. H. CHARLES FEHLER-KENDLER wrote *Pompeii*. Address *The Illustrated Magazine*.

Mrs. H. Simmonds and Brown, J. A. Brown, Mrs. Beaumont Packard, and the Metropolitan Dramatic Agency.

L. C.—Jane Stuart is a daughter of Maurice J. Stuart, a prominent Tammany politician of this city.

E. W. GARNER.—Write to Edgar S. Werner, editor of *Woman's Voice Magazine*, East Sixteenth Street, New York.

G. A. GARNER.—Chicago, Ind.—Viola Allen has now played Hazel Kirke.

D. SCHNEIDER, Madison, Wis.—We do not know of any book journal on the subject you are to treat of. William Winter, Frederic Marston, Lawrence Marston, Alfred Hayes, and others have published books relating to the American stage. If you cannot find their books in your local library, you can order them through your local bookseller.

G. G. D., Providence.—The company closed season some time ago. Write to me in care of Mrs. Weston, or of G. E. Bayes, Jackson, O.

F. BARRETT.—The same question asked by you has been answered several times in this department.

OLD SUSCENES.—San Francisco.—He has been connected with *The Mirror* for more than a year. His initials are W. J. Nobody seems to know what they stand for. Perhaps it's one of his secrets.

The Supply Department is under the control of Tom Weston. We didn't know she had a son, and we haven't the ghost of an idea what school he attends.

H. A. P.—If you do not assume the outgoing manager's contract, he alone is responsible for their continuance. As a matter of courtesy, however, it devolves upon you to notify such attractions as you wish to cancel at the earliest moment practicable.

H. E. A., Detroit.—Franklin Sawyer is the director of the American Academy of Dramatic Arts, Fletcher Loomis, and Nelson Whistcroft is the director of the Juilliard Theatre School of Acting.

W. H. L.—We regret that we are unable to identify the company from your description. Why not write to him in care of *The Mirror*? He will undoubtedly be in time in the Letter List.

CLARENCE JONESON.—Edinburgh, N. Y.—Write to Mrs. Beaumont Packard, 47 West Twenty-third Street, New York.

J. H. GREENE, Washington.—Henry Arthur Jones and Harry Greene are the authors of *The Silver King*. The play was produced in London in November, 1893.

J. H. GREENE, New York.—Charles H. Young, 40 Broadway, New York City, can probably give you the address you ask for.</

NOTICE TO ADVERTISERS.

The attention of advertisers is again called to the fact that advertisements intended for the last page of *THE MIRROR* must be in hand before noon on Saturday. The same rule holds good with respect to changes in standing advertisements.

LODGE NEWS AND GOSSIP.

(Special Correspondence)

LONDON, June 16, 1894.

Henry E. Abbey and Maurice Gran have taken offices here at 4 Henrietta Street, Covent Garden. The name of John B. Schoeffel does not figure on the door plate.

Mr. Abbey has just returned from a week's trip to Paris and Milan, where he went to hear several singers with a view to engaging them for the Metropolitan opera company. Melba has been engaged, but Calvé refuses to sing again at the Metropolitan. She has, I understand, several other irons in the fire. Precisely what they are I shall announce in another letter.

The most important contract signed so far by Abbé is with Zélie de Lussan, who used to be with the Bostonians. Miss de Lussan will be cast for the rôle of Carmen. It will be interesting to note whether or not she will achieve in that character a success approaching in the slightest degree that made by Calvé in New York last Winter.

At St. James' Hall the other day I heard Josef Hoffman, the prodig, at the piano, whose appearance in America seven years ago was one of the sensations of the season. The boy's playing has, naturally enough, gained in power and dexterity. He is master of the instrument. His playing at St. James' disclosed the fact that he is equally at home in the various moods of music; and after the interpretation of the Rubenstein miniatures he was encored repeatedly. Mr. Abbey is negotiating to tour him in America the coming season, and is anxious to associate with him Rubenstein. I scarcely believe, however, that the great Russian composer and pianist will care to cross the Atlantic.

Rehrholm Tree will begin a ten weeks' engagement in America at Abbey's Theatre, New York, on Jan. 25.

I saw Mr. Tree in his dressing room at the Haymarket last night.

"I propose," said he, "to play a new part at every performance during my first week at Abbey's. In that way I trust that your critics and public will be able quickly to take my measure as an actor."

It is barely possible that Mr. Tree will make a new production during the second week of the engagement.

The war between Clement Scott and Robert Buchanan as to the value of the latter's play, *A Society Butterfly*, at the Opera Comique, is wages. My own opinion of the piece is that its devices are transparent and its motif hackneyed. From the start, it suggests, as its author intimates, Dumas' *Françillon*.

There is a wrong notion abroad as to Mrs. Langtry's interest in this production. Her secretary, Captain A. H. Williams, writes to me: "Mrs. Langtry has nothing to do with the management of the Opera Comique; she is merely playing an engagement there on salary. There is, furthermore, tension between her and the management of the house and the theatre may close any day."

Charles Frohman has taken London offices at 4 Henrietta Street. His representative here will be William Le-Stocq, author of *Jamie*. Frohman has been very ill with grippe, but he is now quite well. Yesterday he gave me an interview. The statement he makes to the effect that he has secured from Henry Arthur Jones the sole American rights to *The Masqueraders*, at the St. James, is especially interesting in view of the fact that E. S. Willard supposed and announced that he himself had secured it. Nevertheless, Mr. Frohman actually has the piece. He will produce it at the Empire as early as possible the coming season. Henry Miller will be cast for the part of David Remon, an astronomer, played here by George Alexander, and Viola Allen will be cast for the part of Dulce Latondre, a barmaid, who marries an earl, played here by Mrs. Patrick Campbell.

Mrs. Campbell is, without any doubt, one of the best equipped and most charming actresses now on the stage. Her methods and personality are more nearly akin to those of Minnie Maddern Fiske than to those of any else.

George Alexander tells me that the report that he intends to go to America within a year or so is without foundation.

"In the first place," says he, "I have disposed of the foreign rights of almost my entire repertoire. Some day, however, I hope to go once more to your country."

The Masqueraders is a big success. This is indicated by the fact that Alexander will continue its production next season. A very strong scene—impossible, it strikes me, in real life—ends the third act. The husband and the lover of the heroine gamble at cards for the possession of the woman. The agony of suspense is ingeniously worked up by Alexander and Herbert Waring with Mrs. Campbell as an effective on-looker. The lover—Remon—wins.

The cast of *The Masqueraders* is large—thirty people. Before the curtain rose on the first night at the St. James, \$17,500 was spent on the production. Mr. Frohman will not be less prodigal.

Mr. Willard will be pleased for his loss by receiving a new play for the season after next.

Mr. Frohman has furthermore secured the American rights to Jones' *Bauble Shop*, staged here last Winter by Charles Wyndham. I think it likely John Drew will appear in the piece. Frohman has also captured a drama which B. C. Stephenson and Marion Chambers are writing for the Adel-

phi; Marriage, by Brandon Thomas, author of *Charley's Aunt*, was acted at the Court Theatre; a drama in course of construction, and an adaptation from the French after the style of *The Two Orphans*, by George R. Sims; *The Foundlings*, by Lestocq, to be staged here at Terry's in September, and to be staged in New York in January; a new drama by Sydney Grundy, to be acted at the Comedy in September, which have strong parts for Henry Miller and Viola Allen to originate at the Empire, and which will follow the example of *Sowing the Wind*, and discuss the problem of sex against sex.

These contemplated productions mean that Mr. Frohman on his arrival in New York the third week in July will engage many more actors.

Al. Hayman is staying at the Savoy. He will shortly commence his trip of the world, reaching India in November.

Joseph Humphreys will sail for home the week after next.

William Calder will sail for America on Aug. 18.

Ted D. Marks has tendered his resignation to Charles Frohman, and will live for evermore in London. He has taken offices at 408 Strand, adjoining the Adelphi Theatre, where he will conduct an international agency for managers, dramatists and vaudeville performers. He is in the same building with the one and only W. W. Kelly.

Marks assures me he is the first American manager that has been entertained at Marlborough House. He went there a fortnight ago with Little Ruby, the dancer, and met the Prince of Wales, the Duke and Duchess of Teck, the Princesses Louise and Victoria, the Duke of York, King Ferdinand of Denmark, and the Duke of Cambridge.

The Five Barrison Sisters have made their debut at the Alhambra. They made only a fair success, there being on the first night applause and also hisses.

W. A. Brady writes to me: "I have bought the American rights of Sutton Vane's *The Cotton King*. It will be produced in America by Joseph Grismer and Phoebe Davies. I have the refusal of a new play by Vane, to be staged in London in the Fall, and a new play by Sir Augustus Harris and a collaborator. I have now a representative in London and in Paris. I shall come to London every Summer. Corbett will not appear in Virginia and other 'legitimate' plays until season after next. The coming season he will appear in *Gentleman Jack* and probably in a drama of a higher order which Sutton Vane and N. Morse are evolving for him.

In the new play boating will be introduced, but there will be no pugilism. I think that next Summer Corbett will tour Germany and Russia. Time is offered to him at the Adelphi."

I had a box on Saturday night at Islington to see Corbett. There was a large audience. Corbett, Bobbie Gaylor, Brady, Florne West and Sadie MacDonald made hits. Jim Mace, ex-champion of England, presented a cane to Corbett.

The champion of the world is in splendid condition. He said to me: "I will not fight in England. I shall fight with Jackson when the Jacksonville Club will fix it. But if my theatrical season gets under way first, I shall not let the ring interfere with my bookings."

Corbett's next American tour will begin on Sept. 3 at the American Theatre, New York.

Louise Montague, now appearing here in burlesque, and Sadie MacDonald, are to be with Eddie Foy in *Off the Earth*.

Fanny Ward, Lilla Vane, Josephine Hall, Grace Kimball, and Katherine Grey have gone to Paris for the Grand Prix.

Fred. Hamlin, of the Grand Opera House, Chicago, was a fellow passenger with me on the *New York*. He was made to believe by Marcus R. May Jr., Joseph Humphreys, and myself that in mid-ocean he must write a letter and get up at 2 a.m. to mail it on a tug of the banks of New Foundland. He did everything but mail it. It was to his father. It was Fred's first ocean trip.

Marcus R. May informs me that he has had offered to him the management in America of several \$2.50-a-seat attractions. There will be more about Marcus in a week.

Laura Burt will play the leading role in Old Kentucky at Liverpool next week.

J. H. Ryley is here arranging for a London production of the play by his wife, Madeline Lucette, which John Drew recently presented in America.

Among the Americans now in town are Nat C. Goodwin, Mabel Amber, Alexander Salvini, Mand Dixon, Marguerite Merton, Elisabeth Marbury, Harry Hilliard, "Max Elst," Daniel Frohman, E. H. Sothern, Ada Dore, Katherine Clemmons, Purdon Robinson, Elsie De Wolfe, Jameson Lee Finney, Rowland Buckstone, and Ballard Smith.

PARADE: EDWARD H. KAY.

DEER PARK.**ON THE CREST OF THE ALLEGHENIES.**

To those contemplating a trip to the mountains in search of health and pleasure, Deer Park on the crest of the Allegheny Mountains, 4,000 feet above the sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, and the most picturesque scenery in the Allegheny range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of its guests.

The surrounding grounds, as well as the hotel, are lighted with electricity. Six miles distant on the same mountain summit is Oakland, the twin resort of Deer Park and equally as well equipped for the entertainment and accommodations of its patrons. Both hotels are upon the main line of the Baltimore and Ohio Railroad, have the advantages of its splendid vestibuled limited express trains between the East and West. Season tickets on these, good for return passage until October 1, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country.

One way tickets reading from St. Louis, Louisville, Cincinnati, Columbus, Chicago and any point on the B. & O. system to Washington, Baltimore, Philadelphia or New York, or vice versa, are good to stop off at either Deer Park, Mountain Lake Park or Oakland, and the time limit will be extended by agents at either resort upon application, to cover the period of the holder's visit.

The season at these popular resorts commences June 25.

For full information as to hotel rates, rooms, etc., address George D. De Shields, Manager, Deer Park, or Oakland, Garrett County, Maryland.

It may be interesting and useful to read this carefully.

1872 MISHLER'S PENNSYLVANIA CIRCUIT 1894

BURGUNDER AND MISHLER, Managers.

All the Best Amusement Patronizing Towns in This Section.**ALL THE MODERN THEATRES THE ONLY THEATRES**

Wherein attractions are limited and best only of their respective kinds booked.

OVER 100 APPLICATIONS DECLINED LAST SEASON.

Including mostly those "that bill like a circus, with first-class paper," "have entirely first-class specialties," "each member a star of the highest order," "that play only leading theatres," "that have a company selected from the cream of the profession," "that bar none," "that have the strongest and most expensive company ever organized," and other supposed enticing phrases on their ostentatious letter heads.

CUSTOMERS PROTECTED THE TRUTH TOLD.

Not any money or higher percentages will buy any misrepresentations.

SOME OF THE FOLLOWING THEATRES DO NOW AND OTHERS WILL BE THE OPENING OF THE SEASON HAVE ALL THE "MISHLER REQUIREMENTS" TO BE IN THE CIRCUIT.

Wilkesbarre GRAND OPERA HOUSE.

Local Manager. Population, 4,000. Will be repainted, newly carpeted, stage and dressing rooms handsomely furnished. The only theatre that will be finished in its entirety by Sept. 1. Located on the leading avenue, popular with the people, in special favor with the press and it does the business. Write to or inquire of any person you may know in Scranton by acquaintance or name why this theatre is preferred.

Bookings for next season already exceed those of last season, without fifteen that were declined as not reaching our future standard.

Allentown ACADEMY OF MUSIC.

N. E. WORMAN, Local Manager. Population, 20,000. Theatre will be remodeled and beautified, at a cost of over \$10,000. The outside and window advertising facilities will be very much improved, and my personal careful liberal attention given to bring the town to the amusement prominence its population and varied flourishing industries and thickly settled surroundings entitle it to. Bethlehem and Catawissa have no theatre, and we frequently draw over 100 persons from those towns. Electric cars every 15 minutes. Some of the largest receipts on the circuit were at Allentown. Hereafter the average will be made much higher.

Chester GRAND OPERA HOUSE.

THOMAS HARRIS, Proprietor and Local Manager. Population, 25,000. To be repainted, handsomely carpeted, dressing rooms comfortably furnished, new scenery and a much higher class of attractions. Looking over the books for two seasons, I find the receipts were very gratifying and we intend to make them much higher hereafter. Harrisburg is well known among all classes and there is no reason why he should not make Chester very desirable for good companies.

Altoona 11TH AVENUE OPERA HOUSE.

MISHLER AND WISEMAN, Local Managers. Population, 4,000. This theatre will be thoroughly cleaned, which in itself will make an extraordinary change. It will be painted, frescoed, decorated, the large stage and "properties" of all kinds made first-class, and dressing rooms put into a modern condition. It will look like a new theatre by Sept. 1. I have two young, popular, energetic gentlemen in touch with the people, and hereafter Altoona will be one of the most visited towns for meritorious companies. They have no winter amusements but the theatre, and it is a very prosperous community. Free list hereafter will be sent.

I know nothing of and am not responsible for contracts that may have been made prior to June 10 for next season. If you were booked, telegraph or write.

Lancaster PULISON OPERA HOUSE.

R. VEVER, Proprietor and Local Manager. Population, 40,000. The theatrical profession is favorably aware of the liberal patronage bestowed upon all standard attractions in this city, many of them appearing with stage disadvantages. The work is now under way for a new theatre, with the walls of the present house only used. It will be complete in all its appointments, and a large number of the companies herebefore booked will be declined. For better entertainment and increased patronage, the future of this theatre is exceedingly promising. Mr. Vever, liked by all who were fortunate enough to do business with him, will close with commendable enterprise a successful career as manager for over 40 years by giving the city a new theatre.

McKeesport WHITE'S OPERA HOUSE.

P. D. HUNTER, Local Manager. Population, 25,000. Fifteen miles from Pittsburgh. Three railroads. Most central and best location of all places of amusement. Remodeled and made magnificent in 1892, at a cost of over \$10,000. Popular, liberal and experienced management. Hereafter the best entertainments only of their respective kinds, limited in number each week and increased business.

THANKS! I have peculiarities. There are people in the profession and at home that don't like me, consequent upon 22 years' theatrical experience. I have many faults. I am not infallible. I am sincere. For these reasons am I very thankful to those managers, agents, actors, or citizens who in their travels speak kindly of my theatre and myself. I have often heard of their comments and they were truly tidings of comfort, joy and encouragement.

COMPANIES BOOKED FOR ANY NUMBER OF DATES, OR A WEEK OR TWO WEEKS. PLEASE STATE WHERE YOU ARE TO BE BEFORE AND WHERE AFTER TIME WANTED. TO ARRANGE ROUTE TO AVOID UNNECESSARY RAILROAD TRAVEL. THE CIRCUIT IS NOT A COMBINE FOR HIGHER PERCENTAGES, BUT IT IS FOR BETTER PERFORMANCES AND LARGER RECEIPTS.

* For details concerning the Circuit will include 9 large cities in New York State and 6 in Ohio. Postcards will be acknowledged on or before January 1st, 1895.

W. A. McConnell, American Theatrical Exchange, Miner and Taylor, and Julius Cahn.

James A. For full information as to hotel rates, rooms, etc., address George D. De Shields, Manager, Deer Park, or Oakland, Garrett County, Maryland.

When other agencies state time on Circuit is "filled," please wire at my expense to ascertain the truth.

For time and terms address all communications to JOHN D. MISHLER, Reading, Pa.

TELEGRAPHIC NEWS

CHICAGO.

MISSY'S Shows—Rehearsals of Muller's Theatrical-Gossip about Plays and Pictures in the West.

(Special to The Mirror.)

Chicago, June 25.

We have been in the throes of a hot wave and the American Derby here and the theatres have suffered accordingly, though business has been fairly good under the circumstances. The Henderson attractions always have hot weather to contend against, but when people become accustomed to the heat the Chicago Opera House is always filled, and Aladdin bids fair to duplicate this record. It is by all odds the most gorgeous spectacle which David, this Goliath of producers, has ever given us, and it is bound to win, and win heavily, too, on its merits.

Manager Henderson has signed three-year contracts with his two clever discoveries, John J. Burke, who has made such a hit in Foy's place, and Alene Crater, who has found much favor. He has also replaced Miss Sophie Harris, the tall English girl, with Louise Royce, who is much better in the title-role. She was a member of the company last year.

Tar and Tartar has had a week of it at the Schiller to large houses, but it was decided to return to the more musical works, and Chimes of Normandy was put on last night. It bids fair to enjoy a good run. Wolff's Gaspard is a fine performance. Business at popular prices is large.

Manager Prior of the Schiller, left for New York the other day on business, expecting to be absent about a week.

The Grand Opera House has been brightened up considerably and will be reopened next Sunday evening with Tabasco and Seabrook for a Summer run previously to the return of A Milk White Flag. This is good weather for Mr. O'Grady to swim out in, by the way.

Nothing appears to interfere with the popularity of Charley's Aunt, and Hooley's is enjoying a business which bids fair to keep up until the regular season of the house is opened Aug. 16 by Daniel Frohman's Lyceum company in The Amazon. The receipts at Hooley's, by the way, have been larger than they were during the corresponding World's Fair time last Summer.

Joseph Brock's stock company is to release An American Peacock here this week on the stage of McVicker's, preparatory to the opening of the stock season at that house next week. Augustus Thomas' New Blood will follow the first play.

At the Columbia Sowing the Wind, which has been leaving the heat very meekly, will be kept on through the present week, when it will be followed by Liberty Hall. Godgeson and The Luck of Roaring Camp may follow. Manager Tom Shaw, of the company, informs me that he looks for Charles Frohman here during the latter part of the engagement.

The matinées were very light Saturday, save at the Chicago Opera House, as every one who could do so was looking at the Derby. There were several theatrical parties at Washington Park. David Clayton and Ned Welch gave a talkie party to Dr. F. G. Stanley, Dan Gause, Walter Williams, Horace Weston, Tony Denier, Jr., and a party of professionals. There were two cans of White Seal and a can of Hunter rye in the box, also a pound of crackers and half a pound of cheese.

Charles T. Ellis, who has rented the old Criterion, has arranged with Horace Weston to organize a stock company for the production of standard plays there, beginning next week.

The Windsor closed Saturday night, and the Lovett family are now expected to leave Chicago for good. James S. Lovett, late of Huron's, will soon take charge of the house, reconstruct it thoroughly, and reopen it as the Lincoln Park Theatre. It will no longer fly the black flag.

T. W. Hixson is spending his Summer here. He will have two or three companies on the road next year.

Business at the Masonic Temple roof garden has improved since the advent of Frank Weston, the wrestler, and other special features.

Holiday D has been secured for a season of Seven nights over a under the direction of Miss Smith and a large slice of the Thomas orchestra.

Katie Bennett is at the Lake Villa Hotel, Lake Villa, Ill., for a brief vacation, and Katie Peterson is at her Summer home in Boston Harbor, Mass.

Sam T. Jack's two houses, the Empire and the Madison Street Opera House, are still open and attracting good audiences with burlesque and vaudeville, while the continuous performances at Frank Hall's Casino are well attended.

A New York friend asks me to deny the report that E. Abram, "the man cat," whom I mentioned last week as having been captured by Manager Henderson, is E. Abram, manager of Lewis Morrison in Frost. I do so cheerfully. I would mention the name of this New York friend, but a solicitor correspondent objects to its further mention on the ground that Mr. McConnell's name is a secret.

I wish to correct another error. I assumed that Virginia Josephine, a Denver dancer, was a burlesque, but I learn that her line is concertante. The Denver men also send me Diopé, Miser, Mary May, and Anna Carpenter. From way up in Minnesota, Minn., I get Miss Silence Vyne, of the Ms. Van Cortlandt company. So far, by way of Manager Brock, contributes Anna Anderson and Eddie Lutz.

Clementine Dunn, who used to do newspaper work in Kansas City and Chicago, writes that there is a re-opened show in New York State called the Fairy Land Dramatic com-

pany. The soubrette's name is Cissy Tuhee, and Isadore Bilkowitz is the manager, advance agent and treasurer. Fanny Levi and Cissy Tuhee are great on a three-sheet.

Speaking of soubrette names reminds me that we have a ward politician here who is called Hinky Dink McKenna.

Young George Beane was on one of the yachts in the Columbia regatta here the other day and the rigging was carried away. The party narrowly escaped drowning. Mr. Beane says that hereafter he will do his yachting on the ocean.

They are talking about a chain of variety theatres with Chicago as headquarters. The Steeple Mackaye Scenitorium is to be the theatre here.

"Buy" Hall.

BOSTON.

Misses Stevens' Musical Institute—Opera—Preparations for Miss Stevens' Grotto.

(Special to The Mirror.)

Boston, June 25.

For years I have wondered why Boston managers did not do more in the line of arranging Summer opera seasons. This year there is unusual activity in this line, and in two weeks there will be four excellent companies in competition in this city—Camille D'Arville at the Tremont; the Manola-Mason company at the Park; Pauline Hall at the Boston, and the new piece, Davy Jones, at the Museum.

At the Tremont to-night was observed the tenth anniversary of the appearance of Camille D'Arville on the comic opera stage and, as was quite appropriate, the bill was changed to give *Falka*, which had not been well given here for a long time. It is needless to add that Manager Askin's excellent company was cast to the best advantage in the piece and that Miss D'Arville was applauded most enthusiastically. Her popularity here is very marked, and the season is proving most successful. To-night daintily prepared souvenirs were distributed in honor of the occasion.

Jack Mason and Marion Manolis have received new proof of their personal popularity in Boston. They have opened their comic opera season at the Park, and on the first night the place was packed, encores and speeches were the rule of the evening, and Mrs. Mason was given a beautiful diamond ring by friends of her husband. The mascot, which holds the stage until the end of this week only, is being given in a somewhat demoralized form, as the comedians—George Wilson and George Boniface—are given great license, and an extremely amusing show is the result, but it is not *The Mascot*. The *Mascot* is to follow.

Tennessee's Purdon remains at the Museum only this week, and then comes Fred Miller's new opera, *Davy Jones*. The leaders in the cast are Lou P. Brine, Harry Kelly, Eddie Smith, Robert Evans, Jerry B. McAffie, Richard E. Clark, Doss Gilbert, Jessie K. Williams, Nannie Gilroy, Gertrude Fort, and May Stevens, while the star part of Commodore Dominick Shay will be given by Dan Daly. Major Leathem, Jr., has been directing the rehearsals, and Fred Miller, Jr., will conduct the orchestra. Quite a place for Jim! The matinee concerts in the tower will begin on the first night, July 2.

As the Grand Museum and Howard Athenaeum have closed for the Summer, Keith's new theatre and the Palace have things their own way. At Keith's, Ursula, the amiable soubrette, is the feature of the performance. Burlesque and living pictures entertain at the Palace, where a new cooling device has just been added by Colonel Austin.

Pauline Hall evidently has a fondness for Boston as a Summer home, as she returns here for her third consecutive season. She will play this year at the Boston, opening on July 9 at Fenwick.

Louise Gouvier, of the *Davy Jones* company, will play her old part in *Prince Prom* at the Museum in September.

Philip Tover has been engaged for the Manola-Mason company at the Park for *Nomiki Foo* in *The Mikado*.

Joseph Hirsch is rapidly recovering from his severe attack of appendicitis, which threatened at one time to be fatal. With his friend, George H. Branson, he will pass the Summer at a Maine summer resort, where they will have a sojourn.

Camille D'Arville was the guest of honor at a reception given by Emma Townsend, of Boston, last night.

George E. Lester is going abroad for a summer trip. He will be accompanied by his wife and family and Katherine Reiter.

Louise Gouvier's Troubadours are being engaged for next season by Cosby and Harris. The last part of the entertainment will be devoted to *The Dandified*, a musical comedy by Fred. E. Sawyer, with music by John S. House.

One of the earliest engagements at the Boston Square will be the production of *Gerry Owen* by Tony Foresti.

Alphonse Faure, late of the Grand Opera House company, will spend the Summer in Nova Scotia.

Julian A. Merill is to become manager of the Hotel Reynolds, which is in a popular with actors playing in Boston. For several months Mr. Merill was E. E. Rice's representative training with the Disney company, but he preferred staying here to traveling with a company. John Stevens has no interest in the Reynolds, it is said, but it is generally thought that he was responsible for Mr. Merill's selection. The appointment is one which will create great satisfaction among Mr. Merill's friends.

To-night Reginald De Koven conducted the orchestra at the Pop, where several of his compositions were given. The season of Pop concludes on July 7, but meantime there will be a number of special nights of unusual interest.

A. D. Cruttenden will probably produce his play, *Hammond*, in this city early next month.

Clementine Dunn, who used to do newspaper work in Kansas City and Chicago, writes that there is a re-opened show in New York State called the Fairy Land Dramatic com-

pany. The soubrette's name is Cissy Tuhee, and Isadore Bilkowitz is the manager, advance agent and treasurer. Fanny Levi and Cissy Tuhee are great on a three-sheet.

Opening attractions of the Fall season have been announced as follows: Grand Opera House, White Squadron Aug. 11; Columbia, Young America, Aug. 25; Hollis Street; Peter P. Dailey in *A Country Sport* Sept. 3.

William A. Snow, Lothrop's scenic artist, is getting up new outfits for the Grand Museum and Howard Athenaeum while these houses are closed for the Summer.

Evelyn Campbell makes a visit to Prof. and Mrs. Wood at Wood's Hall before sailing for Europe on July 21.

Forrest Robinson and Mabel Bert will appear in *An Old Kentucky* when it is produced at the Boston. JAY BENTON.

ST. LOUIS.

S. J. Stevens to Head a New Garrison—Three Black Cloaks and The Merry War.

(Special to The Mirror.)

St. Louis, June 25.

A roof garden and casino will be opened next Monday night under the management of E. J. Henley, on the roof of the Union Trust Building, fourteen stories high, and 250 feet in the air. Half of the roof will be used as a cafe and the other half for a high-class vaudeville entertainment. The prices will be fifty and seventy-five cents and a dollar. The place will be run all Summer, and has been leased for five years. It will be handsomely fitted up with shrubbery, plants, etc., and music will be given afternoon and evening, with a vaudeville entertainment until midnight.

To-night at Urig's Cave the opera, *Three Black Cloaks*, is having its first production by the Urig's Cave Opera company, and it is running as smoothly as if it had been on a week. The principal part, *Girola*, is being sung by Charlotte Macanda. The support is by all odds the most efficient yet given. The *Isabel* of Helen Von Dosenhoff, the *Dromedary* of George Denham, the *Don Jose* of William Broderick, the *Don Louis* and *Don Philip* of Messrs. Barron Berthold and A. M. Holbrook respectively are particularly good, while the chorus is stronger than ever. There is a very large audience to-night.

Terrace Park drew a large audience last night to see the first performance by the Hogan Opera company of *The Merry War*. Helen Bertram, who sang the leading role of *Violetta*, has entirely recovered from her hoarseness of last week, is thoroughly herself again, and sang the part delightfully. The cast is: Alice Gaillard as Artemisia; Alice Johnson as Elsa; Telula Evans as Theresa; Frank David as Balthazar; Francis Gaillard as General Umberto Spinola; Richie Ling as Marquis Sebastian; and Ben Lodge as Colonel Von Shuler. They all did splendid work, which can also be said of the chorus. The Park had a very large and enthusiastic audience. The musical direction of Watty Hyde and stage management of Frank Dugan deserve praise.

Last Saturday night the Royal Arcanum, a benevolent association, bought out the house and one of the largest audiences of the season was in attendance.

Jesse Lewis, a young actress, and male impersonator, who was a member of the company playing at Stratton and Henderson's Pavilion in New York, when it was burned on June 3, was arrested here Wednesday, attired in male costume. She claimed all her clothing was destroyed by the fire, except the boy's suit she wore, and that she was making her way to Jefferson Barracks, a few miles below the city, to visit her aunt. She was supplied with proper clothing, and sent to her destination.

Barron Berthold sang the role of Lionel in *Martha* at the Cave, last Friday and Saturday night, in place of Charles Barrett, who was resting.

Manager Frank McNear has been requested by over 20 citizens to produce *Lucia di Lammermoor* the first week in July. This opera is the favorite one of Miss Macanda.

A ballad by Alex. Spencer, the musical director, entitled "Sweetheart, Come Back to Me" dedicated to Business Manager Ben Tuthill, was interpolated in *Three Black Cloaks* last night and sang by Barron Berthold and made a hit.

Gertie Lodge has joined the Urig's Cave Opera company, where she was a general favorite last season, and will make her first appearance next week.

Salli Roswell made another hit last night at Terrace Park in her specialty song, "Half Past Nine," and also in a dance. Manager Hogan will introduce high-class specialties as a feature during the season, as it has made quite a hit so far.

Archie Boyd has arrived at his home in this city, and will remain until his season opens.

W. C. HOWLAND.

Grand Opera to Open—Three Black Cloaks—Garrison at Colgate Field.

(Special to The Mirror.)

CLEVELAND, O., June 25.

Pinsford has frequently been presented here, but never in a more pleasing and artistic manner, than by the Murray-Lane company, who presented it to-night at Hartman's Garden Theatre. Miss Lane proved charming Joaphine, her fine soprano voice being heard to advantage. Harry Brown's rendition of Sir Joseph Porter was good, and the rest of the cast were well taken. Miss Brown made her first appearance with the company and was well received in the role of Hilda. A large and fashionable audience filled the garden. The *Mikado* will be given next week.

Sangperfekt Music Hall will be closed all week with the exception of to-morrow afternoon and evening, when Sonora Band, with Miss Gothic Moyer and Herr Anton Scott, will be heard.

Price's operetta "The Storming of Vieburg" will be given its initial performance to-

morrow night, and everything is in readiness for a grand production.

Americus will be presented at Cable Park commencing July 2.

WILLIAM CRASTON.

PHILADELPHIA.

Grand Opera to Open—Three Black Cloaks—Garrison at Colgate Field.

(Special to The Mirror.)

PHILADELPHIA, June 25.

Since last Monday the heat has been almost suffocating. Not for one evening at eight o'clock has the mercury stood lower than ninety-eight. But Philadelphians have become accustomed to this order of things, and do not appear to take it much to heart. As proof of this, witness the opening of a Summer season of grand opera at the Empire Theatre, on Thursday night, and the magnificent reception tendered Madame Louise Natali, the prima donna of the company, by an audience which filled the best seats of the house. The bill was *Il Trovatore*, with another favorite, Payne Clarke as Manrico, and Perry Averill as di Luna. Each of them was so warmly received as to stop the action for several minutes. This week's repertoire is to be given, with Carmen, Faust, *Il Trovatore*, Martha, Cavalleria, La Traviata, and Bohemian Girl. Carmen has a good attendance this evening.

Princess Bonne commences its fourteenth week this evening, it being the last of the season but one. It is not as yet definitely settled at which theatre in Boston the opera will be given, early the coming season. The cast has, with a single exception, remained the same for months. Mabel Baker was assigned the position vacated by Laura Joyce Bell, who left to go with her husband to the Grand Opera House. Mr. Spenser has signed none of his present company for next season, but it is understood that all the present members will remain.

The Park dropped *Fatinitza* and put on *Pinofato* on Saturday night, continuing the bill for this week. Pauline Hall made a buson Ralph Rackstraw. She, with Lilly Post, gave a reception on the stage after the matinee performance Saturday. The management has fitted up the space at the side of the theatre, and between acts dispenses free ice cream to lady patrons. Business remains fair. The engagement will continue until the middle of July.

Gilmore's Auditorium closed its Summer season on Saturday night, and will open the Fall season with Yale's Devil's Auction in August.

Pinfors, with a novel and unique spectacular setting, opened at the Grand Opera House on Saturday night. The house, considering the depressing weather, was very fine. The company is an exceptionally strong one, and the opera went well. Pinfors Diard is the Josephine, and Sig. Montegroff the Ralph Rackstraw. George Broderick is the Captain, Laura Joyce Bell the Buttercup, Josephine Knapp the Hebe, and Joseph Fay the Dick Dadeye. Digby Bell is starred as Sir Joseph. The opera has never before been so handsomely staged in this city. The week opens finely to-night, with a large house.

The Fall of Herculaneum has reduced prices, and is drawing heavily.

The Lyceum has closed, and this leaves the Bijou as the only occupant in a block which contains four theatres.

Josephine Knapp of Fort's Opera company, playing at the Grand, and John McGivern, musical director of the same, are to be married as soon as the season closes. A premature announcement that the wedding had already taken place, was falsely published in some of the papers here.

The new title of the management of the Grand Opera House is the Hinrichs Opera Company, Limited, Lessee.

A tenor, new to this city, made his appearance as

NOTES.

George K. Fortescue, who had been spending a few days in town, left last Tuesday for his summer home, Evangelion Cottage, Waltham, Mass., where he will stay until the Fall. He has not made any plans for next season.

Edith Newton has signed for the Aborn Opera company.

Clarence Holt has gone to join the Coates Opera House stock company, Kansas City.

Frederick W. Sidney and his wife, Vida Croly, left Saturday for Europe.

Bessie Sage arrived in New York from San Francisco last week.

Eleanor Calhoun, an American girl, appeared at the Comédie Parisiens in Paris, recently, as Hermine in *Andromaque*, and is said to have scored a success. She will make an American tour next season under the management of Hugo Goritz.

Al. Caldwell, lately associated with R. E. S. Miles in the management of The Actor's Holiday, has bought an interest in C. E. Callahan's comedy, *Coon Hollow*, and will manage the company. Floy Crowell, who made a hit in the Chicago production, has been re-engaged for the part of Clyde Harrod. Louise Amot has signed to play the eccentric comedy role, a character which she originated.

Allietz K. Tyson, of 22 Shawmut Avenue, Grand Rapids, Mich., inquires about the whereabouts of Elwyn Stevens, who two years ago was the leading support of Frank Mayo.

Maud Odell is at the Sea Island Hotel, Beaufort, S. C., for the summer. Miss Odell, who was with the Blue Jeans company last season, has signed for two years with Daniel Frohman. She writes from Beaufort: "The only dramatic food I have is *The Mission*, and how I do enjoy it when it comes."

Frederick Paulding gave a musical on the evening of June 15 at New Rochelle. The grounds were tastefully decorated with Chinese lanterns and potted palms. An excellently arranged programme of musical numbers and recitations made the occasion enjoyable.

Adams and Davis have engaged Alex. C. Butler, formerly of the Hanlon Brothers' Fantasy company; Adelade Butler and Louie Burgess for their new A Crazy Lot company.

Gertrude Fort has been engaged to play the part of Lucretia in the new comic opera, *Davy Jones*, which opens next month at the Boston Museum.

Theodor Babcock, who was with Nat C. Goodwin for a number of seasons, has been engaged to play the principal part in *A Wild Duck* next season.

The DeWolf Hopper Opera company closed season at Binghamton on June 16, having been out ninety-four consecutive weeks, thirty-five of which were devoted to Wang and fifty-nine to *Paniandrum*. Mr. Hopper will produce *Dr. Syntas* at the Broadway on Sept. 3.

Frank Moran sailed for Europe on the *Cambria* on June 18.

The Emmet Guards, of Washington, had a benefit at Albaugh's Theatre in that city on June 18. The Strakoch opera company gave the second act of *The Gypsy Baron*, Lavinia Shannon and Giles Shine appeared in a scene from *The School for Scandal*, and others took part.

Roland Reed closed the season at Paterson, N. J., on June 18.

Eva Davenport, the comedienne, has signed with the Delta Fox Opera company.

The Portland Amusement Company of Portland, Oregon, was recently incorporated. Its capitalization is \$85,000. The officers are H. F. McElroy, Maurice Smith and John F. Godfrey. The company is incorporated to erect and maintain theatres, and engage in the general amusement business.

McKee Rankin and Jeffreys Lewis will star jointly through Manitoba and the Northwest. Their company will be organized in Denver.

Manager Mack Taylor, having been called home to Canton, O., has secured Phil Irving to attend to the bookings of his several houses in Pennsylvania and Ohio.

Manager L. B. Cool, of Canton and Salem, O., is in town, booking for his two houses. He will make his headquarters at Parker's Exchange.

At the meeting of the Edwin Forrest Lodge, Actors' Order of Friendship, recently, F. F. Mackay, the retiring president, was presented by some forty members with a handsome gold badge heavily jewelled and emblematic of the order. Over sixty members were present and the proceedings were exceedingly interesting.

The Vanderville Club have decided to patronize, as a body, the American Theatre of garden, which is managed by Otto Weyl, who directed the stage performances of the Club last winter at the Metropolitan Opera House. Tickets will entitle members of the club to occupy two rows of reserved seats, and when the entertainment is given in the theatre proper, on stormy evenings, they may occupy the parterre boxes.

Ada Van Etta is in Buffalo.

A pretentious out-door performance is promised by Jack Hirsch at prominent resorts during July and August. According to Mr. Hirsch, plans have been perfected for the presentation of *A Midsummer Night's Dream* at Long Branch, Atlantic City, Newport, Somers, Narragansett, and probably Rutherford Springs. E. D. Lyons will stage the production.

Thomas Ebert, of the firm of Roberts and Ebert, was called suddenly to sing Thaddeus in *The Bohemian Girl* at the Grand Opera House. This is one of Mr. Ebert's best parts, and it goes without saying that he acquitted himself creditably.

AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Madeleine Lucette, author of *Christopher*, Jr., is in London, where she had begun negotiations for the production of this play before its production by John Drew's company. It is said that she may also place in London two other plays that she has finished during the past year. Since she began devoting her time to playwriting, Miss Lucette has completed four comedies, several serious plays, one of an interesting psychological nature, a melodrama and two comic operas. Her operatic work has been done with the collaboration of Julian Edwards, the composer. Miss Lucette will probably remain in London until the Fall, when she will return with her husband, J. H. Pixley.

William Gil is writing a three-act comedy for Helen Dauvray, who will go out next season under the management of Edwin Knowles of the Columbus and Amphion theatres, Brooklyn.

Mary C. Roswell and H. A. Saintsbury have made a five-act romantic drama called *The Friend of the People*, from the novel of that title.

Frederick W. Sidney, Mrs. Sidney and their daughter, Marjorie Sidney, sailed on Saturday on the *Manitoba* of the Atlantic Transport Line for London. The trip will be one of business and pleasure. Mr. Sidney hopes to place *A Queen of Hearts* in London while he is there, and to renew a contract once made with Charles Hawtrey for the production of Mr. Sidney's comedy, *A Loving Legacy*. In addition, Mr. Sidney takes over the skeleton manuscript of the play he is writing in collaboration with Bret Harte, founded on the latter's novel, *"A Ward of the Golden Gate"*. They will finish the play during Mr. Sidney's stay abroad, and it may be produced in New York next season.

The White Captain is the title of a new comic opera by Benjamin Lowenthal, a clever young piano virtuoso of this city. The book is by A. L. Parks, and it is said to bring with humor and novel scenic effects.

Edward E. Kiddie writes: "Allow me the space to say that I am not 'collaborating' with Barney Ferguson on a play. I sold that gentleman some material that he desired, but that is hardly the same thing. I do not collaborate with anyone."

Glen MacDonough has completed *Miss Dynamite*, the new farce which C. B. Jefferson, Klaw and Erlanger have procured for Marie Jansen.

Erling the Bold, in which Edwin Sharpe will be starred, is taken from the story of that name written by R. M. Ballantyne. It deals with the sea kings of ancient Norway in a romantic manner. Erling, the hero, is a young sea king and a champion of liberty. Love and war are blended, the Norse maiden being represented in Hilda, the soft-eyed, and Ada, the beautiful. Erling the bold and Glum the Gruff are the warriors. The climax is reached when, in an unequal contest, twenty soldiers whom the treacherous King Harold has sent to waylay Erling and Glum are vanquished by those worthies. In the closing scene King Harold is slain in a hand-to-hand combat by Erling, who is proclaimed King of Norway.

The English dramatists are certainly industrious. Oscar Wilde's new comedy is to be produced at the Haymarket Theatre in August. Henry Arthur Jones will be here shortly at the Criterion and two new plays by Mr. Pinero, one of which is said to have a motive even stronger than *The Second Mrs. Tanqueray*, are also announced. Possibly it is to secure one of these plays that Rose Coghlan is going abroad.

The cable informs us that Daniel Frohman has secured the *Wilde* play for the Lyceum; A. H. Palmer has bought *Little Christopher Columbus* for the Garden, and Charles Frohman has bespoken *The Bauble Shop*, *The Masqueraders*, and *Marnage for the Empire*. We are told that the last named play, which is by Brandon Thomas, was not the great success in London that it was reported to be. But, evidently, C. A. thinks it will go here.

OBITUARY.

Jacob Becker died in Troy on June 9. He was the owner of one of the first variety theatres in that city, called "The House of Lords."

Jimmy Kirtz died last March in Melbourne, Australia. He will be remembered as a member of the original San Francisco Minstrels.

Kate Wilber, the wife of Manager A. R. Wilber, died on June 10 at Stamford, New York. Her son was the deceased. Mrs. Wilber was thirty-five years of age.

Frank Bullard Bradford died recently in Albany, N. Y., from the effects of a fall, and was buried at Bennington, Vt., where he resided. The deceased was a well known elocutionist, and was locally prominent as a Shakespeare scholar.

Paul Merritt has received a telegram announcing the death of his sister, Alice Lorimer, at Cairo, Egypt, on June 9. No particulars were given. Miss Lorimer was a talented young actress, who made her mark as leading lady in Frank Mayo's company.

William Raymond, known to the stage as Raymond Lewis, died suddenly from pulmonary hemorrhage at 237 Dean Street, Brooklyn, last Friday morning, aged thirty-five years. The deceased was a well known elocutionist, and was locally prominent as a Shakespeare scholar.

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The Packard Dramatic Agency is the agent for a theatre within a few miles from New York, which will be leased to responsible parties. The house is equipped with all the necessary scenery, and is lighted by gas and electricity.

The Lyceum Theatre, Ithaca, N. Y., is now the only theatre in that city as the Wilgus Opera House has been converted into a school for music.

Manager Fourstadt makes a point of only playing two attractions a week and the line of shows he has booked must result in good business. The Lyceum

was erected in 1892 and has every modern improvement.

After a long illness at her mother's residence in Washington, Lolita Beauchamp Hughes, daughter of the late W. A. Hughes, of New York, died recently. Miss Hughes was widely known in New York, Philadelphia, and Washington society, and in the American colonies of European capitals. When but a mere girl her dramatic and musical compositions were received with favor by select audiences in Paris. The wishes of her parents and the modesty of the deceased confined her work to social occasions, otherwise she might have been as sincerely missed by the public for her talents as is by those who knew her for her virtues.

John Becker, a member of Harrigan's company, whose death was chronicled recently, made his last appearance on Thursday night, May 21, at the Amphion Theatre, Brooklyn. The deceased was twenty-three years old, and had been with Harrigan ever since he was ten years of age. His more recent parts were *Dick the Rat* in *Old Lavender*, *Sisterlets*, *Sycamore* in *The Woolen Stocking*, and *Bebe Barlow* in *Reilly and the 400*. The Actors' Fund had charge of the funeral, and interment was in Calvary Cemetery. The cause of death was cerebral meningitis.

Albert Le Montague, who died recently in this city, was a leading spirit of the Comedy Club of New York, and an enthusiastic and talented amateur actor. He was stage manager of the Booth Dramatic Society of Brooklyn, and was a prominent member of the Columbia College Dramatic Club, known as The Strollers. The deceased, who was twenty-nine years old, was a native of New York. He was graduated from St. Brigid's College, Manchester, England. He was a member also of the Union, Racquet and Rockaway Hunt clubs, all of which were represented at his funeral, which took place in the Church of St. Vincent de Paul.

Emil Haberkorn, orchestra leader, died at Los Angeles, Cal., on June 13, from pulmonary consumption, in the thirty-fourth year of his age. The deceased was of foreign birth, but was reared in this country. He first appeared as a leader of orchestra at the Third Avenue Theatre, when not more than fifteen years old, and was later manager of the orchestra at the Union Square Theatre, where Margaret Mather was playing in Romeo and Juliet. Mr. Haberkorn and Miss Mather became acquainted, and on Feb. 15, 1887, they were secretly married in Buffalo. On July 1, 1892, Miss Mather secured a divorce from Mr. Haberkorn, and about a year after the latter married Emma Foster Smith of Pittsburgh, where he was orchestra leader in the Duquesne Theatre. One child was the result of this union.

Julia Porter died at Providence, R. I., on June 4 of brain fever, after an illness of but a few days. The deceased was a member of the Katherine Oliver stock company, of G. E. Lothrop's forces. She was born in Philadelphia, and was in the third year of her age. The deceased came of a theatrical family, and had been a member of the profession from childhood. Charles P. Porter, her father, was a prominent manager and actor in Philadelphia, and her sister, Mrs. S. A. Baker, is a member of Thomas W. Keene's company. Miss Porter was a prominent member of the stock company at the Walnut Street Theatre, Philadelphia, for sixteen years, and for the past five years had been under engagement to Manager Lothrop. The remains were interred in the family vault in New York.

Alfred Post Burbank, the elocutionist, died at No. 6, West Thirty-sixth Street, on Friday morning, aged forty-eight years. He had but just returned to restore his health. The deceased was born in Illinois on July 10, 1847, and was educated at the University of Chicago. He taught school for some time, and was principal of public schools in Chicago, and then went before the public as a reader. In 1864, although then but 17 years old, he enlisted in the Union army and served in Tennessee. For a time Mr. Burbank was on the stage. He originated the part of the Clément in Mark Twain's dramatic sketch of that name at the Lyceum Theatre, and afterwards played the part of Dick Penhal in *Sweet Lavender*. He dramatized Dickens' *"Great Expectations"*, and read it effectively. He had recently made a tour with Bill Nye, and was compelled to abandon a second one on account of the development of the disease that caused his death, consumption. The deceased was a member of Delta Kappa Epsilon Society, and of the Lotos Club, the following members of which acted as bearers at the funeral, which took place in the Church of the Transfiguration, the Rev. Dr. Broughton officiating on Sunday. Edward Morris, Charles Townsend, W. S. Kammel, Robert Glower, Charles Fulton, Frederick Temple Murray, Harry W. Gillig, and Captain Charles H. Lester. The burial was in Woodlawn Cemetery. A widow survives.

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Carrie Gillies is at liberty for general utility business. She may be addressed in care of this office.

A. D. Craib wants an experienced and capable business manager for his drama and company for next season.

Max Knauer closes as musical director of the Boston Opera company on June 10. He can then be engaged for next season. His address is 20 East Fourteenth Street.

Eagle's Nest, the play in which Edwin Arden successfully toured for a number of seasons, can be had on royal for next season. Also four new plays by Gordon Smith and Edwin Arden. Address 235 West Forty-third Street.

Frank Oliver, a musician of great ability and an accomplished pianist and composer, would accept engagement as musical director.

Edwin Walter is at liberty for leading juveniles. His portrayal of Clayerton in *The White Slave* last season was very highly commended.

The Academy of Music at Buffalo, N. Y., can be leased for from one to five years by applying to John T. McLaughlin, 52 Erie County Bank Building, Buffalo.

"Shambot," care of this office, wishes to lease a good opera house or buy interest in a paying attraction for next season.

Harry Askin is no longer connected with the management of the Manola-Mason company. All managers holding contracts for time should communicate at once with Manola and Mason at the Park Theatre, Boston, Mass.

The new Park City Theatre, at Bridgeport, Conn., will when completed be one of the finest theatres in New England. It will be the only theatre in Bridgeport on the ground floor, will have a seating capacity of 1,500, and all the latest improvements. The New Park City Theatre plays only the best of attractions. The best people will support this theatre. Bridgeport will appreciate the efforts of Manola and Mason in giving them a first-class house. Klaw and Erlanger and Julius Kahn are their New York agents.

Charlotte Gilman, who has just closed a season of fifteen months with Abby, Schofield and Estan in Australia, will be remembered as a member of the original San Francisco Minstrels.

Kate Wilber, the wife of Manager A. R. Wilber, died on June 10 at Stamford, New York. Her son was the deceased. Mrs. Wilber was thirty-five years of age.

Frank Bullard Bradford died recently in Albany, N. Y., from the effects of a fall, and was buried at Bennington, Vt., where he resided. The deceased was a well known elocutionist, and was locally prominent as a Shakespeare scholar.

Paul Merritt has received a telegram announcing the death of his sister, Alice Lorimer, at Cairo, Egypt, on June 9. No particulars were given. Miss Lorimer was a talented young actress, who made her mark as leading lady in Frank Mayo's company.

William Raymond, known to the stage as Raymond Lewis, died suddenly from pulmonary hemorrhage at 237 Dean Street, Brooklyn, last Friday morning, aged thirty-five years. The deceased was a well known elocutionist, and was locally prominent as a Shakespeare scholar.

The Packard Dramatic Agency is the agent for a theatre within a few miles from New York, which will be leased to responsible parties. The house is equipped with all the necessary scenery, and is lighted by gas and electricity.

Stella Madison will close her season of thirty-two weeks with the Boston Opera company at Minneapolis June 10. She has sung with much success. She may be engaged for next season.

Little Dot Clarendon, the clever child actress, can be engaged with her mother, Helen Howard, for next season. They may be addressed in care of any of the agencies.

The Packard Dramatic Agency is the agent for a theatre within a few miles from New York, which will be leased to responsible parties. The house is equipped with all the necessary scenery, and is lighted by gas and electricity.

The Lyceum Theatre, Ithaca, N. Y., is now the only theatre in that city as the Wilgus Opera House has been converted into a school for music. Manager Fourstadt makes a point of only playing two attractions a week and the line of shows he has booked must result in good business.

MIRROR INTERVIEWS.



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Buffalo Bill.

The subject of this week's interview is Hon. W. F. Cody, known to the world at large as Buffalo Bill.

His personality is at once picturesque and romantic. Those who are not familiar with the story of his career, and the thrilling adventures and hairbreadth escapes he encountered as a Pony Express rider and stage-driver, and subsequently as scout, guide and Indian fighter, should read Major Burke's book, called "Buffalo Bill, From Prairie to Palace."

Informed the other morning at the Wild West headquarters in Chambers Street that I should find Colonel Cody in his tent at Ambrose Park, I took the ferry boat for South Brooklyn. After persuading the "Wild Western" gentlemen who acts as door-keeper that I did not wish to hide on the grounds till the show commenced, he directed me to Buffalo Bill's tent.

Colonel Cody received me with charming courtesy, and said laughingly that I had an interview look in my eye, but afterwards admitted that Major Burke had previously informed him that I was on his trail. So I started the interview as follows:

"If you can spare the time, Colonel, I should like you to tell me something about your boyhood."

"There was nothing of especial interest about my boyhood, except perhaps that I was brought up in a somewhat unconventional manner. I was born in a little log cabin situated in the backwoods of Scott County, Iowa. While struggling for success as a farmer, my father, Isaac Cody, became affected with the California gold fever. A party was organized, an amount provided, and a start was made. The expedition failed, however, and my father settled at Le Clair, where he was made a justice of the peace. He sent me to school, but I'm sorry to say that I was fond of hunting on the Mississippi than studying my lesson."

"What did you take to horsemanship and shooting?"

"My father went to the Kickapoo Agency in Lecompton, Kansas, final occasion to observe the skilled feats of horsemanship of the typical Westerner, with white moccasins, buckskin clothes, long hair, and a belt full of cartridges having carbine pistols. Hop-like, I wanted to become just as expert in riding as they were. My father gave me a pony when I was seven years old, and horsemanship riding became my first occupation. It was the Indians at the Kickapoo Agency who taught me how to shoot with bow and arrow, but I had practiced rifle and pistol shooting before that."

"How did you become a pony-express rider?"

"In 1859 George Chrisman, who freighted with me for Russell, Majors and Waddell, becameager at Julesburg for the great Pony Express that had just been established between Omaha and Pike's Peak. Finding me out of employment, and express riders being scarce, Chrisman offered me a position as rider, which I gladly accepted. I was assigned to a route of forty-five miles. You see, my father was killed in the Border War when I was ten years of age, and I then went to work as messenger for Majors and Russell for \$25 a month. The firm afterwards became Russell, Majors and Waddell. I spent six years in their employ in the various capacities of messenger, wagon master, pony-express rider, and stage driver."

"Did you have many adventures during that time?"

"Oh, yes, the nature of my occupation led to that. But my experiences in that line have been often about so often that it would be like twice-told tale for me to go over them again."

"Well, tell me about the adventures, and give me the main incidents of your career."

"I guild trains overland, accompanied General Bert Sidney Johnston on his Utah expedition and hunted for a living."

"And how did you gain your sobriquet of Buffalo Bill?"

"That was mainly the outcome of the number of buffaloes I killed when I was under contract to furnish subsistence for the employ of the Kansas Pacific Railroad. Afterwards I had a contest with Billy Comstock, well-known scout and skilful hunter. It rested in my killing sixty-nine buffaloes in a day to Comstock's forty-six. Both of these circumstances led to my being called 'Buffalo Bill.'"

"When were you appointed chief of scouts?"

"In the Spring of 1868. A violent Indian war broke out in Kansas, and General Sheridan selected me for that position. I was also appointed chief of scouts for the Fifth Cavalry to proceed against the Dog Soldier Indians. The campaigns of the Fifth Cavalry are matters of history. My experiences as a soldier-scout during the civil war have also been frequently narrated. In 1871 General Sheridan requested me to act as the special guide and scout in a buffalo-hunt which he projected for a number of prominent gentlemen. I acted in a similar capacity for various other expeditions and hunting parties, notably in the buffalo-hunt gotten up for the Duke Alfonso. Professor Marsh, of Yale College, among other noted persons, selected me as a special guide."

"How did you become identified with the Wild West exhibition?"

"Shortly after the Alexis hunt I came East. One night I attended the theatre to see a frontier play bearing the name of Buffalo Bill. It was J. B. Studley who played the title role. That gave me the idea of going on the stage to personate myself. After some experience in introducing Indians upon the stage as factors in representing scenes from Western life, I decided upon reproducing in miniature the scenes of wild life upon the frontiers. From this sprang the Wild West Show, which was organized on May 10, 1883. My friend, Nate Salsbury, bearing of my intention of giving wild Western exhibitions became a partner in the enterprise, assuming the active management and withdrawing from the stage for that purpose. Major John M. Burke became the general manager, and we have all three pulled together in perfect harmony ever since."

"Was the Wild West a success from the start?"

"Yes, the novelty of the exhibition drew large audiences. As Major Burke expresses it in his 'Salutatory to the Public,' the Wild West Show illustrates life as it is witnessed on the plains; the Indian encampment; the cowboys and vaqueros; the herds of buffalo and elk; the lassoing of animals; tests of agility, horsemanship, marksmanship, archery, and the hundred scenes and events that are characteristic of the border. The last sentence of the Salutatory strikes the keynote of our success. It reads: 'The performance, while in no wise purtaining of the nature of a "comedy," will be at once new, startling and instructive.'"

"Isn't it very hard work for you to appear in two performances a day?"

"It would be to anybody, I suppose, who had not been accustomed and hardened to endurance as I was before I became a public performer. As it is, I have not missed but performances in twenty-one years."

"Where have the Wild West exhibitions been given principally?"

"We have exhibited in many of the larger cities of this country. We played a Winter season in New Orleans and a Summer season on Staten Island. The Winter of 1886-87 we gave exhibitions at the Madison Square Garden, in New York. Our busiest summer was when we went abroad. The State of Nebraska, loaded with the Wild West, steamed away from New York on March 28, 1887. As the steamship pulled out of the dock the cowboy band played 'The Girl I Left Behind Me,' which they considered the most appropriate air to express their sentiments on that occasion. The Indians feared that a dreadful death would overtake them, and it required much persuasion at the last moment to induce them to go on board."

"Did they take to the Wild West abroad?"

"Yes, indeed! The sight of the Indians, cowboys, American girls, and Negroes proved very attractive to Londoners, and you can readily understand that the English appreciated the feats of horsemanship connected with the exhibition. In the course of our stay in London the Wild West was visited by Queen Victoria, the Prince and Princess of Wales, the ex-premier, W. E. Gladstone, and by many prominent and distinguished people in every walk of life. We received so many social invitations that we had hardly time to sleep. Altogether our London season was a most pleasant experience. After exhibiting at Birmingham and Manchester we sailed for New York on May 5, 1888."

"Where did you exhibit after your return to this country?"

"We inaugurated a Summer season at Erastina, Staten Island. We then visited Philadelphia, Baltimore and Washington and closed at the Richmond Exposition after an uninterrupted season of two years and seven months."

"You made a second trip to Europe with the Wild West Show, did you not?"

"Yes we made a European tour in 1889, exhibiting at the Paris Exposition. Our tour then proceeded through France, Spain, Italy, Austria and Germany. The company was wintered at Strasburg, and left in charge of Mr. Salsbury, while Major Burke and I returned with the Indians to America. On resuming its tour the Wild West visited various German cities, and then proceeded to Belgium. After a short season in Antwerp, the motley cargo crossed the North Sea for a farewell tour of Great Britain playing an extensive season both in London and Glasgow. The return trip to America was made on the steamer *Maharajah*."

"And what were you doing, Colonel, in the meantime?"

"My first business on arriving home was to refute, by the Indians themselves, the base slanders that emanated from notorious-seeking bushwhackers. Then, at the request of Governor Thayer, of Nebraska, of whose staff I was a member, I proceeded to the seat of the Indian difficulties, in the State of Dakota. General Miles put down the rebellious savages with little bloodshed, thus preventing a long and cruel war upon the frontier. After peace was restored I secured government authority to subdue a band of Indians that had been captured and

were held as hostages at Fort Sheridan. I sailed for Europe with them to join the Wild West at Strasburg. On returning from our second European tour we reorganized as you know on a more elaborate scale than ever to give exhibitions of the Wild West at the World's Fair in Chicago. We played there for six months and a half to immense audiences. The arena was packed every afternoon and evening."

"And how are you satisfied with your present season at Ambrose Park?"

"Very much. These lands have just been redeemed from the ocean. It's a splendid location, and we are having splendid audiences since the hot weather set in. I consider the present exhibition the best we have ever offered the public. It is the culmination of all our experience in previous efforts."

Just then a messenger came in with a note to Colonel Cody, and after expressing his regrets that his services were again needed among the Indians, he asked me to remain for the afternoon performance, and tell him how I liked the South American Gauchos, a recent addition to the Congress of Rough Riders of the World. A. E. B.

SUMMER VACATION TOURS.

The Baltimore and Ohio R. R. Co. now has on sale at all its offices East of the Ohio River a full line of tourist excursion tickets to all the lake, mountain and seashore resorts in the Eastern and Northern States and in Canada. These tickets are valid for return journey until October 31st. Before deciding upon your Summer outing it would be well to consult the B. & O. Book of "Routes and Rates for Summer Tours." All B. & O. Ticket Agents at principal points have them, and they will be sent post paid upon receipt of ten cents, by Chas. O. Scull, General Pass. Agent, B. & O. R. R., Baltimore, Md. ."

WHY THE EXCHANGE SHOWS.

With the humidity almost intolerable and the thermometer at a point that is anything but gratifying, the American Theatrical Exchange continues to be one of the busiest places in the city. The out-of-town manager is largely represented, and has taken the town by storm; while, with the hundreds of companies that are preparing to go on the road again this season, it can be readily understood what anxiety would naturally prevail.

Manager W. A. McConnell in speaking to a Mason man yesterday, expressed himself as more than pleased at the outlook.

"We are working day and night," he said, "and from the reports that are being brought into our Exchange, there is no reason to anticipate anything but a bright and successful season. We are crowded as never before, and our quarters are much too small for anything like comfort. Next season we shall have a building of our own, arrangements to that end having already been perfected."

"We are booking the routes of almost every prominent organization going out; while the list of theatres represented by us is one to be proud of in the extreme."

"We can only attribute our success to the fact that such a thing as partiality is unknown here. We have no axes to grind or cheap companies to fasten upon the unwary manager. We treat all alike, and, by maintaining this principle, have succeeded in reaching the pinnacle for which we aimed."

William S. Gel has signed with Manager Bellinger to support Arthur O. Sulman in *A Summer Shower*. The season will open on Aug. 6 in Cleveland, O., at the Lyceum Theatre. Manager Bellinger wishes to connect the classification of *A Summer Shower* as a farce-comedy. He says it is a legitimate comedy.

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THIS TRULY GREAT INNOVATION IN MINSTRELZY

WORLD CHAMPIONS

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- CARPENTERS
- MASTERS OF TRANSPORTATION

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A truly new, actually original, and impressively great first part. The most elaborate, costly, and beautiful ever held in Minstrelsy, differing radically from all our previous efforts, and monumentally surpassing in massive effect and bewildering grandeur any similar effort ever attempted.

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SEPARATE STATELY TRANSFORMATION SCENES.

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A scene of bewildering splendor never equalled in Minstrelsy. By the aid of specially painted scenery.

How and What's Minstrel, 40 in Role,

Will, in conjunction with PRIMROSE AND WEST'S 30 true representatives of the colored world, present their own *one and only* of a Modern Minstrel Festival, giving due to the closing scene of the Most Original and Stupendous First Part Ever Dreamed Of.

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The pomp, the pride, the glory of the minstrel stage is ours, and ours alone, and our steadfast friends are faithfully assured of an

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Our reason for carrying 40 WHITES and 30 BLACKS is to present to the public MINSTRELZY FROM ITS BIRTH TO THE PRESENT DAY. TWO INSTANCES PER

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AS YOU LIKE IT.

Last week was a "soother," and every one who could spare the time hurried away to the seashore. Bath Beach seems to be a favorite resort with the "pr."s" this year. There were at least thirty familiar faces to be seen sporting in the surf last Thursday morning. While I was there the Beach was in a flutter about the bathing suit which is donned daily by a popular and handsome comedian. In fact, bathing hour was a sensation. The suit in question is a blue and white stripe, but so thin a texture that when wet the owner looks for all the world like one of Kilani's living pictures.

Billy West has a handsome Summer place at the Beach, and is to be seen daily on the Captain's pier in company with Charlie Dickson, James O'Connor Roach, Lilian Burkhardt, Fred Edwards, R. José, Louise Blanchette, et al.

Another theatrical resort is Goodground, Long Island. I found there last week Arthur Clarke, of Charles Frohman's forces; John W. Norton, of the Grand Opera House, St. Louis; Harry L. Hamlin, of the Grand Opera House, Chicago; Frank Howe, of the Park and Walnut Street Theatre, Philadelphia; and Frank Murphy.

Julian Magnus ran in from Fort Hamilton last Saturday. He says Marie Wainwright's new play is of the "advanced" order, and he added that he thought the old school was pretty well played out.

"The death knell has sounded for the old-fashioned style of play," said Mr. Magnus. "If one may judge from recent successes, the plays that will make the most money in the future will be plays which represent life as it is. Not the Ibsen school of plays. They only show the horrible in life. But pieces like The Second Mrs. Tanqueray and Sowing the Wind—plays which have vitality and discuss boldy questions of absorbing interest to every man and woman. I don't believe the dramatist should leave some subjects untouched because young people attend our theatres. It might as well be argued that the works of Shakespeare, Byron and Shelley should never have been written because our children have access to our libraries."

A week or two ago it was announced in the papers that a certain star would be managed next season by a certain manager. The story was emphatically denied first by the manager's partner and, later, by the manager himself. The reason for these conflicting statements is explained as follows: On the evening that the manager made this offer to the star he had dined somewhat copiously, and he had no recollection the next morning of anything save that there was a head on his shoulders.

The much advertised Miss Martens, who won the prize for beauty some years ago and who was under contract with Koster and Bial to appear at their house on West Thirty-fourth Street next Fall, will not come to America, at least not with Koster and Bial. Way John Koster learned that Miss Martens had made a fiasco in Paris and after considerable diplomatic correspondence he at last succeeded in getting out of his contract with her. The contract called for \$650 a week.

By-the-way, Mr. Koster has hit upon an original idea for advertising the attractions of his roof garden. He has had painted a big bulletin board which is posted outside the theatre and on which is recorded every hour the temperature of the street and the temperature of the roof.

M. A. Kennedy, I understand, is to be semi-starred in Rosedale. He will play, of course, the part of Banbury Cob.

Who will have the Fifth Avenue Theatre next season? The Rosenfelds say they will, and technically they will, but Mr. Miner being in possession, it is on the cards that they won't. Altogether, there promises to be another pretty fight at this house early next season, the interesting spectacle being presented of two disputing managerial firms trying to get two efficient attractions into one theatre at the same time. By the terms of the Rosenfelds' contract with Mr. Miner they could not enjoin him from furnishing the theatre to an attraction of his own choosing, for they have an adequate remedy at law. Mr. Miner would run the risk, in that case of having to pay the Rosenfelds \$1,500 a week for each week he failed to furnish them the house. The matter will probably all hinge on the first decision of the referee. If he decides that Miner is right, Miner will probably run the risk of the appeal and go ahead and book attractions. In this event it is very possible that Richard Mansfield will produce Arms and the Man at the Fifth Avenue on Sept. 3.

A sweet, bonnie little lady who made a hit recently in light opera in this city, wears a much larger sized sailor hat than she used to. Her salary before her smiles and trills hit the town was certainly not more than \$75

a week, probably less. Now she turns up her dainty nose at \$250. But this price will doubtless come down with the thermometer.

There was considerable fun to be had last week at the rehearsals of Jack Sheppard, which was performed on Sunday night at the Grand Opera House for the benefit of Leon John Vincent. To be in keeping with the spirit of the benefit the cast was made up entirely of old-timers. There was John Studley, N. S. Wood, Charles Foster, Morry Pike, Joe Winter, Harry Dalton, John Daly, Mrs. W. G. Jones, and Mrs. Rachel Cantor. The aggregate age of these woe-bones of the past is somewhat in the neighborhood of two thousand and seven years. Charles Foster, who is about three-score years old, was cast for the old man, and it was excruciatingly funny to see the old boy stooping and speaking in a high treble cracked voice, as if he was not ancient enough himself. Then the discipline! All the company was word-perfect at the first rehearsal, and when the stage manager clapped his hands and called attention, they all stood in line, bolt upright, taking it all in dead earnest. Good old-timers!

John E. Rutledge, who organized the benefit, tells a good story connected with it. He went to Commodore Tooker and asked him to give him a list of names of the people who knew Vincent in the old Nibaldoys. "Here," says the Commodore, providing fifty cents, "run up to Greenwood Cemetery and copy off the names on the tombstones."

Theodor Rosenfeld will sail for Europe on the *Augusta Victoria* next Thursday. He will go to Milan and hopes to secure the great ballet now running at the Milan Opera House, and also the Bohemian Opera company, which would appear here in Smetana's new opera, *The Bartered Bride*.

TOUCHSTONE.

SAD TO THE BISCUIT.

ARTHUR CLARK: "I've just got in from the West, where I've been getting well. The doctors gave me up twice, but I managed to pull through. I am now very much alive, and will be with Charles Frohman next year as formerly."

JONES D. STOCUM: "Mr. Mansfield's own season will be very short next year. Not longer than ten or twelve weeks distributed among the principal cities. He is going to devote his attention to management. In addition to Bernard Shaw's play, *The Arms and the Man*, which he will produce on Sept. 3 at a Broadway house, he is now negotiating for two important attractions for the season after next."

LILLIE SWAY: "I am, of course, delighted with my success as Pitti-Sing, although, really, it is such a lovable part that no one could help doing it well. As the part is for contralto, everyone thinks I am a contralto. But I'm not. I have always sung soprano roles, and I find it rather hard to sing contralto in *The Mikado*."

H. C. HUNTER: "Positively and unquestionably, the tour next season of the Kendals will be their last. In fact, they have already signed contracts for a London season in 1895, so they could not come back if they wished. The tour will open in Chicago on Sept. 17, and three big cities in which the Kendals have never played, will be visited. These cities are Salt Lake City, Portland, and Seattle. The New York engagement will be at Abbey's, commencing on Dec. 24."

W. H. MACDONALD: "I'm going up into the Maine woods to rusticate in a few days. I want to forget all about rehearsals and people who want engagements and authors who have written the 'greatest comic opera on earth.' Where is Maine? You must have heard of it. They grow pine trees and long whiskers there."

KAGAN LA SALLE: "I intend to be in the fashion this year and not go to Europe. As soon as I can settle the affairs of the Bostonians I shall go to some quiet nook on Long Island and indulge my favorite sport of swimming. I shall run into town, though, almost every day."

ZEPHUS CLAGGETT: "I hear some people think I'm a myth. If you keep your car to the ground you'll notice a commotion which no myth could possibly stir up when I get out Cincinnatiwards again. I hear they have organized a vigilance committee out there for my especial benefit. It is made up of the first families and represents seventeen different brands of beer. Beer and burns and dirt are all there is in Cincinnati."

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June 20

July 5

July 10

July 15

July 20

July 25

July 30

Aug. 4

Aug. 9

Aug. 14

Aug. 19

Aug. 24

Aug. 29

Sept. 3

Sept. 8

Sept. 13

Sept. 18

Sept. 23

Sept. 28

Oct. 3

Oct. 8

Oct. 13

Oct. 18

Oct. 23

Oct. 28

Nov. 2

Nov. 7

Nov. 12

Nov. 17

Nov. 22

Nov. 27

Dec. 2

Dec. 7

Dec. 12

Dec. 17

Dec. 22

Dec. 27

Dec. 32

Jan. 6

Jan. 11

Jan. 16

Jan. 21

Jan. 26

Jan. 31

Feb. 5

Feb. 10

Feb. 15

Feb. 20

Feb. 25

Mar. 3

Mar. 8

Mar. 13

Mar. 18

Mar. 23

Mar. 28

Apr. 2

Apr. 7

Apr. 12

Apr. 17

Apr. 22

Apr. 27

May 2

May 7

May 12

May 17

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May 27

May 32

June 6

June 11

June 16

June 21

June 26

June 31

July 6

July 11

July 16

July 21

July 26

July 31

Aug. 5

Aug. 10

Aug. 15

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Aug. 25

Aug. 30

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